

THE DIAPASON

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FREDERICK SCHLIEDER, NOTED TEACHER, DEAD

AND COMES SUDDENLY IN N.Y.

on National Recognition through
His Work in Keyboard Harmony
and Improvisation—On Facul-
ties of Prominent Schools.

Dr. Frederick William Schlieder, organist and noted teacher of keyboard harmony and improvisation, died suddenly in New York City Jan. 13, a few days before his eightieth birthday. The funeral was held Jan. 16 at St. Thomas' Church. Dr. Schlieder was born at Forrester, N. J., Jan. 22, 1873. At the age of 9 years he began studying music with his father, who was a minister of the Reformed Church. At the age of 12 he became the organist in the German church of which his father was pastor and for six years he played the German chorales which gave him so deep a foundation in solid harmonic thinking and feeling.

At the age of 18 Mr. Schlieder entered Syracuse University, being graduated four years later with the degree of bachelor of music. Two years later he became head of the music department of the Century Collegiate Institute of Hackensack, N. J. There he met and married Miss Mabel Price, upon her graduation from that institution. They both went to France to study—he to study under Guilmant and Dallier and Mrs. Schlieder to study French literature.

Dr. Schlieder's association with the French organists at that time brought him face to face with the problem of creative thinking in relation to musical expression. On his return to America he began his researches in regard to the harmonic law and its operation.

One day in his early youth when visiting New York Dr. Schlieder happened to pass the Collegiate Church of St. Nicholas on Fifth Avenue. He stood in front of the edifice and decided within himself that he would be the organist there some day. In 1910 this became a reality. He held this position for thirteen years; then he abandoned it to carry on the work of creative study and teaching. He had held other organ positions previous to that at St. Nicholas.

One book, "Lyric Composition through Improvisation", was published in 1927. Dr. Schlieder also wrote a series of textbooks dealing with creative musical expression and the philosophy of music. He was head of the department of musical science and composition of the Philadelphia Conservatory of Music and taught also at the School of Sacred Music of Union Theological Seminary, New York, and at the Sutor School of Music, Philadelphia. He gave private and class instruction at his studio in New York and lectured in many parts of the country under the auspices of the Church Music Foundation.

Dr. Schlieder's published compositions include a cantata, several anthems, sacred solos and French and English songs. He was a fellow of the American Guild of Organists and held the degree of doctor of music from Syracuse University. He was president of the National Association of Organists for several years, was a member of the American Organ Players' Club of Philadelphia, the St. Wilfrid Club of New York and the Delta Kappa Epsilon Fraternity.

Surviving are the widow, Mrs. Mabel Price Schlieder; a daughter, Mrs. Dorothy Blackwell of Syracuse, N. Y., and three brothers—Arthur of Brooklyn, Edward of Baltimore and Albert of New Haven, Conn.

GORDON MASON CONDUCTED the nineteenth annual presentation by the Octavo Singers of "The Messiah" Jan. 9 at the Union College Memorial Chapel, Schenectady, N.Y. Duncan Trotter Gillespie was at the organ.

JOHN E. FAY, NEW CITY ORGANIST OF PORTLAND, MAINE



JOHN E. FAY, A.A.G.O., has been appointed by the city of Portland, Maine, to succeed Dr. Alfred Brinkler as head of the municipal organ department. In this position Mr. Fay will preside over the famous Kotschmar memorial organ in the city hall, which was presented to the city in 1911 by Cyrus H. K. Curtis. From time to time the organ has been enlarged and modernized and it is considered one of the notable municipal instruments in the world. Its bench has been occupied by such famous organists as Edwin H. Lemare and Will C. Macfarlane. The city of Port-

land is one of the few American cities which employ a municipal organist.

Mr. Fay was born in Lynn, Mass., in 1903. His early studies in piano and organ were with Frank Rankin of Portland. In 1927 he went to France and studied organ with Bonnet and piano with Philipp. Since 1920 Mr. Fay has been organist of St. Joseph's Catholic Church in Portland. In 1938 he was awarded the A.A.G.O. certificate. Mr. Fay has been associated with the Kotschmar Memorial recitals since 1935, in which period he has played more than 100 programs on that organ.

PROFESSOR MOOG OF SMITH COLLEGE DIES AT AGE OF 71

Wilson T. Moog, professor emeritus of music and for many years organist of Smith College, died Jan. 6 in Northampton, Mass., at the age of 71 years. Professor Moog was born in Baltimore and as a boy sang in the choir of St. Luke's Episcopal Church. When he was 14 he became organist of Holy Trinity Church, Baltimore. Two years later he entered St. Lawrence University at Canton, N.Y., but soon left to enroll at the New England Conservatory in Boston. He was graduated from the latter school in 1905 and did postgraduate study there until 1907. His teachers were G. W. Chadwick, Henry M. Dunham and Carl Baermann. While in school he was for three years organist of the South Universalist Church in Boston.

In 1908 Professor Moog was appointed to the post at Smith College. In 1916 he was married and went to Yale to study under Horatio Parker. In 1922 a sabbatical year was spent studying under Vierne in France. Besides his work at Smith College Professor Moog held short appointments at Amherst College and Westminster College.

Professor Moog is survived by his widow, Mrs. Helen Moody Moog; two daughters, Mrs. John Cary and Mrs. John P. Finlay, and two grandchildren.

BIG HARPSICHORD FEATURE OF JOHN HAMILTON RECITAL

Music-lovers in Wenatchee, Wash., had an unusual treat Jan. 18 when John Hamilton gave a recital of organ and harpsichord music at the First Presbyterian Church. This was the first public performance on a harpsichord recently acquired by Mr. Hamilton which was built by Maendler-Schramm in Munich. It is said to be one of the largest instruments in America. Five hundred people attended the recital.

The harpsichord numbers played by Mr. Hamilton were: Sonata in D, Scarlatti; Chromatic Fantasia and Fugue, Bach; Five Pieces, Rameau. His organ selections were these: Prelude, Fugue and Chaconne, Buxtehude; "Come, Sweet Death" and Fugue in G minor, Bach; Adagio for Strings, Barber; "Piece Heroique," Franck; "Suite Gothique," Boellmann.

Mr. Hamilton's background includes piano study with Olga Samaroff, harpsichord with Fernando Valenti and Alice Ehlers and organ with Lawrence Moe and Clarence Mader. In April Mr. Hamilton will give a recital for the regional convention of the A.G.O. in Tacoma, Wash., and in May he will play concertos with the Walla Walla Symphony Orchestra and the Spokane Chamber Music Players.

TEXAS CITIES HOSTS TO GUILD CONCLAVE

FINE RECITALS A FEATURE

Dallas and Fort Worth Meeting-Place
of Deans and Regents and Other
A.G.O. Forces for Three Days
at Close of the Year.

By JAMES M. GUINN

(Reporter for the Texas Chapter.)

Organists of the Southwest were the hosts to leaders in the American Guild of Organists the last three days of 1952 when the tenth annual conclave of deans and regents was held in Dallas and Fort Worth, Tex. The three-day meeting was marked by a group of excellent recitals and by discussion of various problems of the Guild and of the organ fraternity in its relation to the church.

Registration began at noon on Monday, Dec. 29, in the Baker Hotel, Dallas. The opening program was presented at 3 o'clock in the University Park Methodist Church. This program was opened with Mildred Andrews of the University of Oklahoma at the three-manual Möller organ, playing Lübeck's Prelude and Fugue in D minor. After an address of welcome by Dr. Fred D. Gealy, dean of the Texas Chapter, Miss Andrews played three more Lübeck preludes and fugues: Chromatic Study on "Bach", by Walter Piston; Sonata, Op. 92, Kronek; Three Chorale Preludes and Chorale No. 1, by Roger Sessions. The women of the choir of the University Park Methodist Church then sang the Magnificat by Robert Vaughan Williams under the direction of Dr. Gealy. Lou Botefuhr was contralto soloist, Elizabeth Pittman flutist and Robert Scoggin the organist. Mr. Scoggin closed the program with the Toccata by Lanquar.

Dinner was served to seventy-one persons in the activities building of the Highland Park Methodist Church, after which Barbara Stevenson, soprano, of the Southern Methodist University faculty, and her husband, George Stephens, baritone, sang several operatic selections. They were accompanied by Mary Elizabeth Moore at the piano. Another feature of the evening was the singing by all of three Guild songs by Mrs. Morris Jessup of the Arkansas Chapter, directed and accompanied by Henry Sanderson of Dallas.

The high point of the evening was an excellent recital by William Teague of Shreveport, La., on the three-manual Aeolian-Skinner organ in Perkins Chapel on the Southern Methodist University campus. Mr. Teague's program was as follows: Concerto No. 10, in D, Handel; Chorale Prelude, "Allein Gott in der Höh sei Ehr", Bach; Prelude and Fugue in B minor, Bach; Roulade, Bingham; Introduction, Passacaglia and Fugue, Willan; "La Nativité", Langlais; Toccata on a French Psalm-tune, Norman Z. Fisher; "Suite Bretonne", Berceuse, Dupré; Finale, Sixth Symphony, Vierne. An encore number was the Scherzo by Percy Whitlock.

An eventful Tuesday began with the deans' breakfast at the Baker Hotel. National President S. Lewis Elmer presided at the breakfast, which was attended by twenty-three guests. President Elmer stated that the purpose of this breakfast was to give each dean an opportunity to discuss local chapter problems and activities with other deans.

At 11 o'clock the conclave moved to Fort Worth for the remainder of the day. Luncheon was served to seventy-five persons at Fort Worth's Western Hills Hotel. The group assembled at 3 o'clock in Ed Landreth Auditorium of Texas Christian University's fine arts building for an address of welcome by Dean T. Smith McCorkle of the department of fine arts at the university, after which a string quartet composed of Ralph R. Guenther, flutist; Alma Moreton, violinist; Kenneth Schanewerk, violist, and

Mary Louise Baker, 'cellist, played Mozart's Quartet in D major (K. 285). Following the quartet's number Marilyn Mason of the University of Michigan played the following program on the four-manual Möller organ: Allegro Moderato, Concerto 4, Handel; "Three Dances", Rameau-Mason; Pavane, Suite in Rhythm, Robert Elmore; Fantasy and Fugue on "Bach", Liszt; and these encores: March ("The King and I"), Rodgers, adapted by Miss Mason, and Toccata, Haines. The program was featured by a performance of Miss Mason's own arrangements of the Three Dances by Rameau, soon to be published. Other numbers of note included Liszt's Fantasy and Fugue on "Bach", the "March of the Siamese Children" by Rodgers, and the Toccata by Haines.

At 5 o'clock Dale Peters, A.A.G.O., gave a recital on the recently-installed four-manual Casavant in the Truett Auditorium of Southwestern Baptist Theological Seminary. Mr. Peters' program was as follows: Fantasia in F minor, Mozart; "From God Naught Shall Divide Me", Bach; Prelude and Fugue in G major, Bach; Sketch in F minor, Schumann; "Rhosymedre", Vaughan Williams; Chorale in A minor, Franck. Mr. Peters substituted at short notice for Nita Akin. Especially interesting was his performance of Mozart's Fantasia in F minor and Franck's Chorale in A minor. At the dinner which followed the recital Mr. Peters was presented with the certificate of Guild associate by S. Lewis Elmer, national president.

Dinner was served in Price Hall on the seminary campus to seventy-seven guests. Mrs. Edward C. House, dean of the Fort Worth Chapter, presided. Guests were introduced by E. Clyde Whitlock, music critic of the *Fort Worth Star Telegram*. The program was directed by Dr. J. Campbell Wray of the seminary and Dr. Albert Venting, former chaplain of the Fort Worth Chapter, was the after-dinner speaker. His subject was the relation of church organist and minister.

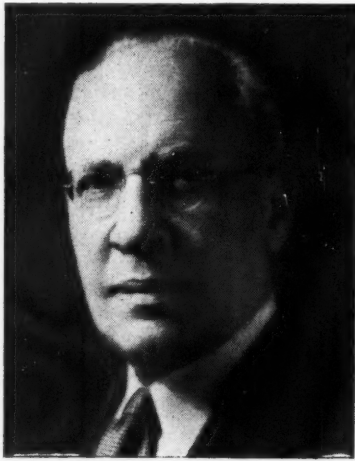
At 8:30 Robert Ellis gave a recital on the new four-manual Casavant organ in the Broadway Baptist Church. Greetings were extended by the church's minister of music, E. A. Scarbrough. Mr. Ellis' program was as follows: Prelude and Fugue in C minor, Bach; Chorale Preludes, "Come, Saviour of the Gentiles", "In Quiet Joy" and "O Lamb of God, Most Holy", Bach; Gavotte, Wesley; Prelude and Fugue in G minor, Brahms; "Christmas", Reger; Sketch in D flat, Schumann; Fugue, Honegger; Intermezzo, Sixth Symphony, Widor; "Ascension Day" (Symphonic Meditations), Messiaen. Mr. Ellis' program was played beautifully and the listeners were so deeply impressed that applause would have seemed inappropriate. Many commented on the completeness of the antiphonal organ and the cohesive blending of that division with the main divisions of the organ.

The Wednesday session was held at St. Matthew's Cathedral, Episcopal, in Dallas. At 9 Howard Kelsey of St. Louis lectured on playing a service. Following Mr. Kelsey's talk President Elmer acted as moderator for a series of timely discussions of interest to all Guild members. Mrs. Curtis Stout, dean of the Arkansas Chapter, and Frederick Marriott of the University of Chicago spoke on building Guild programs and recital programs. Bertram Y. Kinzey, Jr., of the Virginia Polytechnic Institute, director of architecture for the Guild committee on architecture and acoustics, spoke on church architecture in relation to the placing of an organ. Ray Berry, dean of the Colorado Springs Chapter and director of acoustics for the Guild, spoke on the use of acoustical materials in churches and their effect on organ tone.

Following these interesting presentations, Mary Crowley Vivian, F.A.G.O., of the Texas Chapter played the Guild test pieces for the associateship and fellowship examinations. These numbers were: "Kyrie, Gott, heiliger Gott", Bach; Aria, Couperin-Bach; "Sonata Drammatica" (first movement), Candlyn; "Lied to the Flowers" (Lied Symphony), Peeters; Intermezzo, Sixth Symphony, Widor; Fantasia ("Ton y Botel"), Purvis.

Luncheon was served to fifty-six persons, with Mrs. O. G. Satterlee, sub-dean of the Texas Chapter and chairman of the program committee, presiding. The theme of the program was "If I Were", with the following divisions: "The Organist", Dr. George Baker, chaplain S.M.U.; "The Minister", Henry Sander-

EDWARD K. MACRUM



E. K. MACRUM DIES OF HEART ATTACK IN WATERBURY, CONN.

Edward K. Macrum, A.A.G.O., organist and choirmaster of St. John's Episcopal Church, Waterbury, Conn., and dean of the Waterbury Chapter of the A.G.O., died Jan. 16 of a heart attack at the Waterbury Hospital. Mr. Macrum was 67 years old. He went to the Waterbury church three years ago after having served for more than thirty years at the Tomkins Avenue Congregational Church in Brooklyn, where he succeeded his teacher, the late Clarence Eddy.

Mr. Macrum studied music privately in Pittsburgh and New York. He was a composer and recently directed in his church a performance of his cantata "The Nativity." Other churches served by him were St. Ann's Episcopal Church, Brooklyn, and Temple Isaiah, Kew Gardens, Queens. Mr. Macrum organized the Waterbury Chapter of the A.G.O. He also was director of the Mattituck, L.I., A Cappella Choir, director of St. John's Glee Club and a member of the Mattituck Musical Arts Society and the St. Wilfrid Club of New York.

Surviving Mr. Macrum are a brother, George H. Macrum of Sloatsburg, N.Y., and a sister, Marie Macrum of Waterbury.

son, A.A.G.O., organist and choirmaster, St. Matthew's Cathedral; "The Choir Director", Mayne Longnecker, dean of men, S.M.U.; "The Paying Customer", Willis Tate, V.P., S.M.U.; "The Bride", Dr. Fred D. Gealy; "The Corpse", Professor Edward C. Hobbs, Perkins School of Theology, S.M.U. Although the tone of the program was humorous, each of these speakers had very good things to say. It was wished by all that they might be presented before ministers' associations and church music committees. The convention adjourned at 2:30 p.m.

Committees which worked toward making the convention a success were: Program, Mrs. O. G. Satterlee, chairman; Mrs. Fred Buchanan, Henry Sanderson, A.A.G.O., Dr. A. Eugene Ellsworth, S.M.D., and Dr. F. L. Whittlesey. Registration, Annette Black, A.A.G.O., chairman; Alice Knox Fergusson, A.A.G.O., Mrs. Wilbur Jones, Anita Hansen, Mrs. Ruth Gilliland and James M. Guinn. Hospitality, Mrs. O. G. Satterlee and Gladys Lundgren. Transportation, Henry Sanderson, A.A.G.O. Arrangements in Fort Worth were made by Mrs. E. C. House, dean of the local chapter; E. Clyde Whitlock, Janie Craig and a committee of workers.

INFORMAL RECITAL SERIES BY SAXTON FOR SKIDMORE

At Skidmore College in Saratoga Springs, N.Y., Stanley E. Saxton, head of the organ department, is giving a series of weekly informal recitals at which he talks to the audience between numbers. The first of these recitals was presented Jan. 18 and the program was as follows: Adagio e Mesto from Sonata, Op. 22, Beethoven; Sketch in D flat, Schumann; "Harmonies du Soir", Karg-Elert; "Will-o'-the-Wisp", Nevin; "Dreams," McAmis; "Finlandia," Sibelius.

THE DIAPASON.

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1037	No. 211: Be silent, not a Word (Coffee Cantata).....	1.00

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ALLEN W. BOGEN



ALLEN W. BOGEN is a Chicago organist who has held positions in some of the largest churches over a period of nearly fifty years and has achieved prominence in every branch of organ music.

Mr. Bogen was born March 8, 1884, in Wireton, Ont. When he was 5 years old the family moved to the United States and settled in LeMars, Iowa. There he had his first lessons from local teachers and was organist of the Methodist Church of LeMars. In 1904 he came to Chicago and for the next ten years was a disciple of Harrison M. Wild.

Mr. Bogen's first church position was at the Millard Avenue Baptist Church. From there he went to Immanuel Baptist, then a prominent church on Michigan Avenue, of which Dr. Johnston Myers was the pastor. From Immanuel Baptist he went to the Central Church, which held its services in the Auditorium. The distinguished pastor of that congregation was Dr. Frank W. Gunsaulus and Mr. Bogen presided for six years at the famous Auditorium organ. Another church served by Mr. Bogen was the Fifth Church of Christ, Scientist, for six years. In 1922 he was appointed organist of the Tenth Church of Christ, Scientist, and he has held that post for thirty years.

Since 1913 Mr. Bogen has been the organist of the Mendelssohn Club, a group of men who have made musical history in Chicago. For a number of years he was associated with the W. W. Kimball Company's organ department and gave dedicatory recitals in many cities. He has been president of the Harrison Wild Organ

Club. Mr. Bogen is in his second year as dean of the Illinois Chapter of the American Guild of Organists.

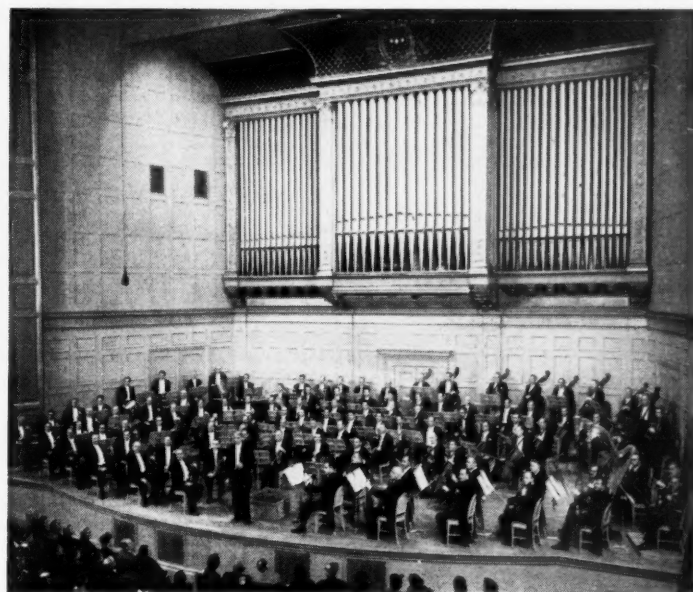
In June, 1915, Mr. Bogen married Miss Ora Johnson, also an organist who occupied important positions in Chicago and suburbs and who was a pupil of Mr. Wild.

WILL FLY 35,000 MILES FOR

RECITALS, BIGGS SCHEDULE

In the course of giving recitals this season from Florida to Montana and from Corpus Christi, Tex., to Canada, E. Power Biggs will fly approximately 35,000 miles in this country alone—a distance greater than that around the world. Returning to Cambridge every weekend for his usual broadcast, he will, however, make an exception in two instances and will originate two of his CBS network programs on his tour. Through the courtesy of Alexander Schreiner and the authorities of the Mormon Tabernacle Mr. Biggs will play the usual broadcast from 9:30 to 10 a.m. EST Feb. 15 from Salt Lake City. The program will consist entirely of modern American compositions and will open with a new Fanfare by Castelnuovo-Tedesco of just six measures! March 1 Mr. Biggs will originate the CBS broadcast on the new Austin organ at Lehigh University in Bethlehem, Pa., where he is also to give a recital that afternoon. Early Moravian music will be included in the program. The broadcast for Easter, April 5, from Cambridge, will feature the premiere of "Processionals for Organ and Brasses," by the American composer Roger Goeb. Assisting will be an ensemble from the Boston Symphony Orchestra.

T. BATH GLASSON, composer and church organist, died Dec. 24 in New York. Mr. Glasson, who was 79 years old, lived in a studio at the Metropolitan Opera House. He was born in Ireland. In 1889 he became director of music at Teachers' Training College, Mount Pleasant, Mich. Later he headed the music department of St. John's University, Brooklyn, and was the conductor of the Brooklyn Choral Society. In 1912 Mr. Glasson founded the music school of the Hebrew Educational Society of Brooklyn. He had been organist and choirmaster of the Strong Place Baptist Church, Brooklyn, and three Brooklyn Catholic churches—Holy Rosary, St. John the Baptist and Mary Queen of Heaven. Surviving are his widow and a daughter, Mrs. Marie Baum.



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It has always been, and apt to be so, that an opinion in matters of art assumes exactly the dimensions of the background and perception of its author. When one is aware only of the diversity and weight of the elusive elements in art, it is neither humble nor presumptuous to say that time and experience are mandatory ingredients in a worthwhile opinion concerning fine music.

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BROTHER DUNSTAN RAPHAEL

TAKES POSITION IN WICHITA

Brother Dunstan Raphael, C.H.S., for the last three years on the administrative staff of the St. Francis Boys' Homes and organist of Christ Cathedral, Salina, Kan., has been appointed organist-choirmaster of St. James' Episcopal Church, Wichita, Kan. St. James', one of the largest Episcopal parishes in the country, has four choirs and an extensive musical program. Brother Dunstan has been active in the Lindsborg Chapter, A.G.O., and last spring toured eleven states giving recitals and lectures on behalf of the St. Francis Boys' Homes. He succeeds the Rev. W. James Marner, who is now rector of Grace Church, Winfield, Kan.

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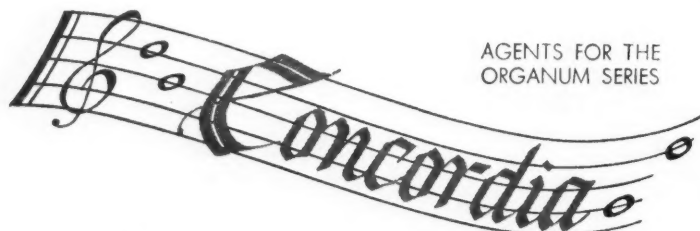
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KILGEN THREE-MANUAL FOR CHARLESTON, W. VA.

TO BE INSTALLED IN SPRING

Sacred Heart Catholic Church, One of
Largest in City, Signs Order—
Organ to Be Placed in Choir
Gallery—The Stoplist.

An instrument of three manuals has been ordered from the Kilgen Organ Company by the Sacred Heart Church of Charleston, W. Va. This church is one of the largest in that city and is under the jurisdiction of the Capuchin Order. The organ will be installed in the choir gallery, with the swell and choir in separate chambers and the great unenclosed. The console is to be of the stopkey type. Negotiations were made by Raymond Dunn, head of the Cincinnati branch of the Kilgen Company. Installation is planned for late spring.

The stoplist will be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Quinte, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Ura Maris, 8 ft., 61 pipes.
Zeta Flöte, 4 ft., 73 pipes.
Nasat, 2 2/3 ft., 61 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Block Flöte, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.

CONFERENCE IN EVANSTON

FEB. 9-10; RECITAL BY NOSS

Three outstanding guest lecturers will participate in the midwinter conference on church music at Northwestern University in Evanston Monday and Tuesday, Feb. 9 and 10. They are Luther Noss, university organist and director of chapel music at Yale University; Donald Ketting, organist and choirmaster of the East Liberty Presbyterian Church in Pittsburgh, and Richard Schoenbohm, professor of voice and director of the *a cappella* choir at Valparaiso University. Registration will begin at 1 p.m. Monday and at 3 o'clock there will be a lecture by Mr. Ketting, dealing with problems of church choral administration. After the lecture Mr. Ketting will lead an open discussion. All events will take place in Lutkin Hall.

A feature of the conference will be a recital by Mr. Noss Monday evening at 8:15. His program will be as follows: Sanctus and Agnus Dei from "Solemn Mass for the Use of Parishes," Couperin; Variations on "If Thou but Suffer God to Guide Thee," Pepping; Prelude on "When Christ Our Lord to Jordan Came," Siegfried Reda; Improvisation and "Invocation" from Sonata No. 2, Op. 60, Reger; Preludes on "Land of Rest" and "Christian Union," Donovan; Variations on "Jesus, My Joy," Walther.

On Tuesday there will be a lecture by Mr. Noss at 10:30 a.m. on the function of the organ in the service of worship. At 2 p.m. Mr. Ketting will speak on the subject of director-choir member relationship. From 4 to 5 o'clock there will be a lecture-demonstration by Mr. Schoenbohm dealing with rehearsal techniques particularly adapted to the volunteer choir. Persons registering for the conference will be given a complimentary ticket to the concert to be played by the Fine Arts Quartet in Cahn Auditorium that evening.

THE KILGEN ORGAN COMPANY, St. Louis, has received contracts for organs from the following churches: Main Street Baptist, Jacksonville, Fla., three-manual; Our Lady of the Lake Catholic Church, Mandeville, La.; St. Paul's Lutheran, Springfield, Ill.; First Presbyterian, Alexandria, La.; St. Stanislaus Kostka Church, Barnesboro, Pa.; Immanuel Finnish Lutheran, Negaunee, Mich.; West Broadway Methodist, Louisville; St. Michael's Catholic, Munhall, Pa., all two-manual.

FLORIDA WORKSHOPS

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All day, Friday, February 6, 1953

Calvary Baptist Church

Clearwater, Florida

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MIAMI (CORAL GABLES)

All day, Saturday, February 7, 1953

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Coral Gables, Florida

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DAYTONA BEACH

All day, Monday, February 9, 1953

Community Methodist Church

100 South Grandview Avenue

Daytona Beach, Florida

Sponsored by American Guild of Organists (Daytona Beach Chapter), Mrs. J. J. Kelly, Dean.

JACKSONVILLE

All day, Tuesday, February 10, 1953

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EASTER — Organ Solos —

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Dunn, James P.

7093 Surrexit Christus Hodie75

Edmundson, Garth

6671 An Easter Spring Song75

Gaul, Harvey

7545 Children's Easter Festival75

5713 Easter Morn on Mt. Rubidoux75

5594 Easter With the Penn. Moravians75

Johnston, Edward F.

3599 Resurrection Morn75

Kinder, Ralph

3862 Jubilate Amen 1.00

Silver, Alfred J.

3481 Jubilate Deo 1.00

Yoñ, Pietro A.

5375 Christ Triumphant75

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P. S. We have just received confirmation of another conference to be held all day Saturday, February 14, 1953, at Shandon Methodist Church, Adger and Devine Streets, COLUMBIA, SOUTH CAROLINA. Sponsored by American Guild of Organists, South Carolina Chapter, Hugh Williamson, Dean.

TWO ORGANS ARE GIFT TO BUTLER, PA., CHURCH

CONTRACT GOES TO MÖLLER

Two-Manual Chapel Instrument Will
Act as Antiphonal Division of
Four-Manual to Be Installed
in Gothic Style Edifice.

M. P. Möller, Inc., has been commissioned to build two organs for the new St. Mark's Evangelical Lutheran Church of Butler, Pa. These will consist of a four-manual for the main auditorium and a two-manual for the chapel. Stops in the chapel organ will be available from the church organ as an antiphonal division.

Cram & Ferguson of Boston are the architects of the Gothic style church, now under construction. The organs are scheduled for completion early in 1934. They are the gift of Mr. and Mrs. J. S. Campbell, Jr., in memory of Mrs. Campbell's mother, a former organist of the church. The main organ and choir will be in a gallery over the narthex. The chapel runs parallel to the nave at the chancel end and its organ will be arranged to speak either into the chapel or the chancel. The chapel organ, however, will have its own console, placed in a small musicians' gallery at the west end. The pipework of the great and pedal of the main organ will be exposed to view.

H. D. Blanchard of the Möller Company designed the stoplist and conducted the negotiations.

The specifications of the organs are to be as follows:

GREAT ORGAN.

Contra Viola, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Rohrflöte, 8 ft. (preparation).
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft. (preparation).
Twelfth 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (from Choir).
Tower Chimes (preparation).

SWELL ORGAN.

Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Gemshorn, 4 ft., 61 pipes.
Concert Flute, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Hautbois, 8 ft., 61 pipes.
Vox Humana, 8 ft. (preparation).
Clarion, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Lieblich Gedeckt, 16 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Viole d'Amour, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Prestant, 4 ft. (preparation).
Chimney Flute, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Nasard, 2½ ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Bombarde, 8 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Chimes, 21 tubes.
Harp, 49 bars.
Tremulant.

ANTIPHONAL ORGAN.

Principal, 8 ft., 61 notes.
Gedeckt, 8 ft., 61 notes.
Vox Angelica, 8 ft., 61 notes.
Gedeckt, 4 ft., 61 notes.
Vox Angelica, 4 ft., 61 notes.
Tremulant.

PEDAL ORGAN.

Principal 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Viola, 16 ft. (from Great), 32 notes.
Contra Dolce, 16 ft. (from Swell), 12 notes.
Lieblich Gedeckt, 16 ft. (from Choir), 32 notes.
Contra Dolce, 10½ ft. (from Swell), 32 notes.
Principal, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Contra Viola, 8 ft. (from Great), 32 notes.
Dolce, 8 ft., 32 notes.
Principal, 4 ft., 12 pipes.
Bombarde, 16 ft. (from Choir), 12 pipes.
Double Trumpet, 16 ft. (from Swell), 32 notes.
Bombarde, 8 ft. (from Choir), 32 notes.
Double Trumpet, 8 ft. (from Swell), 32 notes.
Bombarde, 4 ft. (from Choir), 32 notes.

CHAPEL GREAT ORGAN.

Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 85 pipes.
Vox Angelica, 8 ft., 85 pipes.
Principal, 4 ft., 61 notes.
Gedeckt, 4 ft., 61 notes.
Vox Angelica, 4 ft., 61 notes.
Vox Angelica, 2½ ft., 61 notes.
Vox Angelica, 2 ft., 61 notes.

CHAPEL SWELL ORGAN.

Gedeckt, 16 ft., 49 notes.
Gedeckt, 8 ft., 61 notes.
Vox Angelica, 8 ft., 61 notes.
Gedeckt, 4 ft., 61 notes.
Vox Angelica, 4 ft., 61 notes.
Gedeckt, 2½ ft., 61 notes.
Gedeckt, 2 ft., 61 notes.
Tremulant.

CHAPEL PEDAL ORGAN.

Bourdon, 16 ft., 12 pipes.
Principal, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Vox Angelica, 8 ft., 32 notes.
Principal, 4 ft., 32 notes.

TO MARK THE SIXTIETH anniversary of the North Congregational Church in Berkeley, Cal., a musical vesper service was held Nov. 30 under the direction of Edgar A. Thorpe, the organist. Mr. Thorpe played Bohm's "Christe, der du bist Tag und Licht" and Bach's "I Call to Thee, Lord Jesus Christ" and "Blessed Jesus, at Thy Word." The choir sang numbers by Dubois, Tkach, Kopyloff, Glarum and Thorpe.


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MARGARETHE BRIESEN ENDS 30 YEARS IN UTICA CHURCH

Members of Westminster Church, A.G.O. members and friends joined in paying tribute to Margarethe Briesen, retiring organist of Westminster Church, Utica, N. Y., at a reception in the church hall Sunday evening, Dec. 28. Miss Briesen served this church thirty years.

Miss Briesen, organist and teacher of organ, was born in London, England. She began the study of piano at the age of 9 and won a scholarship in the Utica Conservatory of Music at 13, graduating four years later. Beginning organ study with Albert L. Barnes of Utica, she later studied for four years with Dr. George A. Parker of Syracuse University and with Dr. Norman Coke-Jephcott. It was while under the tutelage of Dr. Coke-Jephcott that Miss Briesen won her associate certificate in the American Guild of Organists. In June, 1923, she became organist and choir director at Westminster Presbyterian Church.

EDMUND S. ENDER TO RETIRE FROM BALTIMORE CHURCH

Edmund Sereno Ender will become choirmaster emeritus of St. Paul's Church, Baltimore, Md., Sept. 1. He has been organist and choirmaster of Old St. Paul's for thirty-two years, going there from Carleton College, where he held a professorship in music. He will be succeeded by his pupil and former choir boy, Donald McDorman.

The choir of St. Paul's has had a distinguished history and for over half a century it has been ranked as one of the outstanding boy choirs of America. Mr. Ender expects to spend part of his winters in Florida and his summers in New England, but will maintain his residence in Baltimore.

THE ANNUAL WINTER MUSICAL was presented Dec. 16 at Lincoln University, Pa., by the university glee club and the Mercy-Douglas Hospital Glee Club. The Lincoln group was under the direction of Orrin Clayton Sutherland and Mrs. Frank Banks conducted the hospital organization. Included in the program were numbers for organ and piano, vocal solos and choral numbers.

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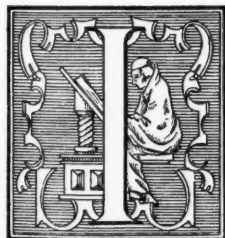
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Compound Stops in Mother Church Organ of Christian Science

[Mr. Phelps was commissioned by the authorities of the Christian Science Church to supervise the design and construction of the great new organ of whose resources he writes.]

By LAWRENCE I. PHELPS
[Continued from January issue.]

The compositions of the great compound stops are:

FULL MIXTURE IV 244 Pipes
12 - 15 - 19 - 22 = 12 notes
8 - 12 - 15 - 19 = 12 "
1 - 8 - 12 - 15 = 37 "
61 "

SCHARF IV 244 Pipes
19 - 22 - 26 - 29 = 18 notes
15 - 19 - 22 - 26 = 12 "
12 - 15 - 19 - 22 = 18 "
8 - 12 - 15 - 19 = 6 "
5 - 8 - 12 - 15 = 7 "
61 "

CORNET IV-VI 309 Pipes
12 - 15 - 17 - 19 = 12 notes
8 - 12 - 15 - 17 - 19 = 5 "
1 - 8 - 12 - 15 - 17 - 19 = 30 "
1 - 8 - 12 - 15 = 14 "
61 "

Low C of the great 8-ft. principal measures approximately 6 1/16 inches in diameter. The scale of this stop, as well as that of the prestant, is irregular, not falling exactly into any of the normal halving ratios. The largest pipe of low C of the full mixture has a diameter of approximately 2 1/2 inches and this stop progresses according to a ratio halving on the nineteenth. The largest pipe on low C of the scharf is approximately 1 5/8 inches in diameter and the scale of this stop halves on the eighteenth. The cornet is based on an 8-ft. C equivalent to a standard 43-scale and proceeds according to a strict half on the eighteenth ratio for all ranks.

As mentioned in the article in the July issue, the principal chorus of the great is all 2/7-mouthed. This includes the 8-ft. principal, the 4-ft. prestant, the full mixture and the scharf. In previous examples where 2/7-mouthed pipes have been used, "parallel" scaling and voicing technics have been used. This means that every pipe of similar pitch throughout the chorus has the same diameter and is voiced to the same strength. In the present case the rule of "parallel" strength was followed so far as possible, but special attention was given to making the pipes as "unparallel" in scale as possible. In other words, the chorus was designed so that no pipe of the same pitch would be likely to have exactly the same diameter. This was done primarily for the purpose of producing smoother and more accurate tuning.

It will be interesting perhaps to note that while the stoplist gives the impression that there is only one 8-ft. principal on the great, it is obvious upon examining the composition of the mixtures that beginning with middle C there are actually three 8-ft. principal ranks. The 8-ft. rank in the full mixture is approximately equivalent to a 45-scale 2/7-mouthed principal and the 8-ft. rank in the cornet is approximately equivalent to a 43-scale 1/4-mouth principal. Thus we have here actually a first, second and third principal. Of course, according to correct usage, it is impossible to have more than one principal on any one manual, so we shall have to call them diapasons when thinking of them in this light. This strong presence of 8-ft. tone, plus the use of expansion chambers in the top boards of all these stops, produces a rich, full, though brilliant, ensemble.

The idea of parallel voicing for the 2/7-mouth chorus was carried out only to a limited extent. The lower ends in the mixtures were somewhat suppressed so that they would not walk off with the show. This is one of the reasons for using a fairly slow halving ratio for these mixtures so that the scales in the bass end would not be too large and thus produce a thick tone when controlled as carefully as they have been here. The absence of an independent twelfth and fifteenth, though pointed out by some who have only examined the stoplist, has never been mentioned by anyone who has tried the instrument. Under actual playing conditions, when progressing from 8-ft. principal to full great, the full mixture, when added to the 8-ft. principal and 4-ft. prestant, seems to be the next logical step.

This proves, to a certain extent at least, that an independent twelfth and fifteenth would be too subtle in effect to be of much use.

The scharf has truly amazing powers for blending with the rest of the ensemble and when drawn has the effect of simply turning on more light. One never becomes conscious of individual pipes, as is so often the case with high-pitched mixtures of this sort. It can be used with equally good effect either in sustained or in contrapuntal playing.

The cornet is a very useful stop. It does not break in the usual sense of the word, but merely adds ranks as it ascends and omits two ranks in the top octave. Due to the fact that the stop runs without a break of any kind from tenor F to treble A sharp, it can be used for many of the usual solo cornet effects. Being made entirely of principal pipes, and containing the nineteenth, it is especially well suited for solo playing against a fairly substantial accompaniment. Used with the 8-ft. holzflöte or 8-ft. principal, to fill in the 8-ft. pitch in the lowest octave, the stop provides a complete secondary great chorus. When added to the 2/7-mouth chorus this stop adds a reediness (due to the presence of the nineteenth) and richness to the ensemble while not obscuring the moving voices in the way reeds often do. Thus the absence of reeds on the great does not become an issue.

The compound stops of the bombarde are composed as follows:

GRANDE FOURNITURE VI 366 Pipes
12 - 15 - 19 - 22 - 26 - 29 = 6 notes
8 - 12 - 15 - 19 - 22 - 26 = 18 "
1 - 8 - 12 - 15 - 19 - 22 = 18 "
1 - 8 - 8 - 12 - 15 - 19 = 6 "
1 - 5 - 8 - 8 - 12 - 15 = 6 "
1 - 1 - 5 - 8 - 8 - 12 = 7 "
61 "

SCHARF III 183 Pipes
29 - 33 - 36 = 18 notes
26 - 29 - 22 = 6 "
22 - 26 - 29 = 6 "
13 - 22 - 26 = 6 "
15 - 19 - 22 = 6 "
12 - 15 - 19 = 6 "
8 - 12 - 15 = 13 "
61 "

HARMONICS VIII 478 Pipes
15 - 17 - 19 - 21 - 22 - 23 - 24 - 25 = 44 notes
8 - 10 - 12 - 15 - 17 - 19 - 21 - 22 = 5 "
1 - 5 - 8 - 10 - 12 - 15 - 17 - 19 = 7 "
1 - 5 - 8 - 10 - 12 - 15 = 5 "
61 "

The bombarde is unusual for a division of this type in that it is designed to do its job without the necessity of forcing the reeds. The reeds are scaled and voiced normally for 4-inch wind pressure, with open French type shallots. This makes it possible to add these reeds to the great or hauptwerk or to the full swell without obliterating the flue work of these divisions and also makes better balance when playing these reeds antiphonally against the great or swell.

The compound stops in the bombarde have been designed expressly for the purpose of reinforcing the bombarde reeds and of building up the power of the bombarde division so that the bombarde tutti is more powerful and reedy, in effect, than that of any other division. It is quite possible, when used at full strength, to play a solo on the bombarde against the full great and swell coupled together; yet when the full bombarde organ is added to the full great, there is no blotting out of the great as sometimes happens.

The bombarde cornet is the only stop in the division which could not be considered strictly part of the bombarde chorus. This stop has the same composition as the positiv cornet. It is larger (about two semitones) in scale but it progresses according to identical ratios. The tapering of the pipes in the bass is exactly in proportion to that used in the positiv cornet, but the voicing treatment of this stop is much different. To begin with, this cornet stands on higher wind pressure than the one in the positiv, the pressure for all of the bombarde pipes being 4 inches. The voicing treatment is in keeping with this. The cutups are somewhat higher and all languids are nicked except in the trebles. The effective strength of the stop when heard out in the building is at least double that of the positiv cornet. The strength of its individual ranks has been carefully intergraded, so that, from top to bottom, no rank is assertive. The stop can be used antiphonally with its little brother on the positiv or it can be used as a solo against full hauptwerk or, for that matter, against a fairly substantial great. This stop has proved to be one of the most generally useful solo stops in the organ and many

uses have been found for it which the designer must admit he did not have in mind when including it in the disposition. For example, the figurations in the left hand beginning with the eighth measure of the piu mosso of the second movement of Guilman's Fifth Sonata (Op. 80) make much better sense when soloed on this stop than when played as indicated. A very striking effect can be produced by soloing on the cornet combined with the harmonics. This is particularly good in the tenor and middle registers. It is a very penetrating effect, somewhat like that of a big French type trumpet, and indeed, has been mistaken for a trumpet by several listeners.

The harmonics is truly a remarkable stop. Note that it contains all of the harmonics of the 8-ft. series from the third to the tenth inclusive. Used in the bombarde ensemble it gives the division a color which sets it off completely from the rest of the organ. Combined with the full organ fluework, it adds a blaze of reed-like color without in the least harming the transparency of the ensemble. The scaling of this stop is quite different from that normally used for stops of this sort in that all of the pipes are based on the same scale, which is standard 42-scale, at 8-ft. C, one-half on the eighteenth. The difference in color and strength required for the various ranks is obtained through differences in mouth widths and voicing treatment.

The grand furniture is actually a whole chorus in itself and when used with the 8-ft. principal to supply the necessary 8-ft. and 4-ft. pitches in the lower octaves produces a rich flue chorus which can be used in contrast with the great. The scharf is made to top off the entire bombarde ensemble, but it can be used satisfactorily with the grand furniture and the 8-ft. principal to produce a fourth manual foil to the great full through scharf. The diameter of the largest pipe in the grand furniture is 2 5/8 inches, that in the scharf is 7/8 inches and the ratio of both stops is one-half on the nineteenth.

The 8-ft. principal is really a compound stop composed of an 8-ft. rohrflöte, measuring about 5 5/16 inches on low C and continuing according to an irregular scale, and a 4-ft. rank, based on a low C of standard 54-scale and halving on the eighteenth. Both ranks have one-quarter mouths. The rohrflöte rank has chimneys throughout.

The following are the compositions of the swell compound stops:

SESQUIALTERA III 183 Pipes
12 - 15 - 17 = 54 notes
5 - 8 - 10 = 7 "
61 "

PLEIN JEU IV 366 Pipes
12 - 15 - 19 - 22 - 26 - 29 = 12 notes
8 - 12 - 15 - 19 - 22 - 26 = 12 "
1 - 8 - 12 - 15 - 19 - 22 = 12 "
1 - 8 - 8 - 12 - 15 - 19 = 12 "
1 - 5 - 8 - 8 - 12 - 15 = 6 "
1 - 1 - 5 - 8 - 8 - 12 = 7 "
61 "

CYMBALE IV 244 Pipes
26 - 29 - 33 - 36 = 12 notes
22 - 26 - 29 - 33 = 6 "
19 - 22 - 26 - 29 = 6 "
15 - 19 - 22 - 26 = 6 "
12 - 15 - 19 - 22 = 6 "
12 - 15 - 15 - 19 = 6 "
8 - 12 - 15 - 15 = 19 "
61 "

FOURNITURE III 183 Pipes
19 - 22 - 26 = 12 notes
15 - 19 - 22 = 18 "
12 - 15 - 19 = 12 "
8 - 12 - 15 = 6 "
1 - 8 - 12 = 13 "
61 "

It will be noted that except for slight differences in breaking the composition of the swell plein jeu is the same as that of the bombarde grand furniture. The effect, however, is much different, since it is in a swell-box and scaled much smaller. There is nothing unusual about the scaling of the swell flue chorus. The sesquialtera and the plein jeu are allowed to speak up a little more in the tenor and bass than are the mixtures in the rest of the organ. This is done so that they will better complement the swell reeds. The cymbal tops off the whole swell, performing all the functions usual to its office. The 8-ft. diapason, the 4-ft. octave and the sesquialtera are slotted, these being the only slotted chorus flue pipes in the entire organ. The diapason is 5 13/16 inches in diameter at low C and proceeds according to a ratio halving on the eighteenth and all of the swell flue work is

scaled accordingly. The sesquialtera is not by any means a timid stop, but is voiced very full, and, as a matter of fact, together with proper selection of 8-ft. and 4-ft. stops makes a very fine cornet equaling the swell 8-ft. trompette in strength.

This brings to mind a young organist of note who, after playing this instrument for some time, was overheard to say: "This is the only organ I ever saw on which one could produce a crescendo on cornets". As a matter of fact his observation was quite correct; the cornet effect is available on at least seven different dynamic levels and in a large variety of color nuances.

The little three-rank furniture, which is based on standard 48-scale halved on the eighteenth, is a very useful stop. It can be used in combinations with the flutes or in small chorus combinations, producing antiphonal effects with the hauptwerk, positiv or great.

The sesquialtera in the choir is composed of two open flutes. The 2 2/3-ft. measures about 2 9/16 inches on low C. The 1 3/5-ft. measures about 2 1/16 inches on low C. In the lowest octave the pipes of both ranks are very slightly tapered to encourage prompt speech, but by middle C all the taper has been gradually worked out and from there on the pipes are straight. Both ranks have one-fifth mouth widths. The 1 3/5-ft. repeats at top G sharp. Being quite soft, this stop can enter into many different solo combinations with the choir flutes, strings or the clarinet, and is a very useful color-producing stop. Here again the cornet can be produced by drawing the sesquialtera with the 2-ft. zauberflöte, 8-ft. lieblich gedeckt and 4-ft. lieblich flöte. With a choice of other 8 and 4-ft. stops a cornet of quite different color can be produced.

The carillon contains a 4-ft. rohrflöte measuring about 3 9/16 inches at low C, a 1 3/5-ft. nachthorn measuring approximately 2 1/16 inches at low C and a 1-ft. rank, also composed of nachthorn type pipes, measuring about 1 9/16 inches at low C. The rohrflöte rank is scaled according to a normal rohrflöte ratio and has chimneys throughout. The pipes of the 2 2/3 and 1-ft. proceed according to a special irregular scale worked out for this stop. Both these ranks repeat in the top octave. This stop is especially well suited to the name as it actually does sound bell-like when played in rapid passages. Special care was taken with both the sesquialtera and the carillon so that the higher pitch ranks do not separate too much in the bass and tenor.

The two compound stops in the solo organ are both old, the plein jeu being the old great mixture, with the tierce removed, and the harmonia aethera being exactly as it was in the old organ, with minor revoicing. The 8-ft. rank in the latter is made of wooden bourdon pipes for two octaves and then becomes open metal, and the sub-octave rank, which begins at middle C, is composed of wooden bourdon pipes throughout. This stop is best used in full string combinations. The plein jeu together with the 8-ft. principal and 4-ft. prestant, which are also from the old great organ, produce a principal chorus which contrasts remarkably with those in the other divisions of the organ. The compositions of these two stops follow:

PLEIN JEU IV 244 Pipes
12 - 15 - 19 - 22 = 12 notes
8 - 12 - 15 - 19 = 24 "
1 - 8 - 12 - 15 = 25 "
61 "

HARMONIA AETHERIA III-V 269 Pipes
1 - 8 - 15 = 12 "
1 - 5 - 8 - 15 = 12 "
sub 8 - 1 - 5 - 8 - 15 = 37 "
61 "

The compound stops in the pedal organ are composed as follows:

GRAND CORNET V (32-ft. series) 96 Pipes
19 - 21 flat - 23 = 32 notes
Plus 10 2/3' Grossquinte and 6 3/4' Grossstern
CORNET IV (16-ft. series) 128 Pipes
17 - 19 - 21 flat - 22 = 32 notes
FOURNITURE IV (16-ft. series) 128 Pipes
12 - 15 - 19 - 22 = 32 notes
MIXTUR III (16-ft. series) 96 Pipes
15 - 19 - 22 = 32 notes
SCHARF IV (16-ft. series) 128 Pipes
26 - 29 - 33 - 36 = 32 notes

The furniture is really a pedal full mixture, being a strong mixture of the chorus type. The smaller mixtur III is less strong and is especially designed for use with the hauptwerk and the lighter manual ensembles. The scharf is a real crowning stop, like its manual counterparts, and is used primarily with full pedal ensembles. The scale of the pedal 8-ft.

principal is standard 42, one-half on the seventeenth, and all the pedal compound stops are scaled accordingly.

The cornet IV is composed of four ranks, all quite different in construction. The first rank is a tapered flute conique, the second is a rohrflöte, the third is made of slim nachthorn pipes, while the 2-ft. is a tapered blockflöte. These four ranks combine in such a way as to produce a beautifully clear pedal line when used in light pedal combinations. It has been noted by some that this stop sounds quite fogot-like, but actually its tone is much more transparent than can be produced by reed pipes. The 16-ft. resultant tone produced by these four ranks is so successful that the 16-ft. bourdon has little effect when added to it. Through the use of this stop, with others of the softer pedal stops, the pedal line is always clearly independent, although not necessarily loud.

The grand cornet draws also the independent 10 $\frac{3}{4}$ -ft. and 6 $\frac{3}{4}$ -ft. Together these five ranks produce a transparent 32-ft. effect which has proved to be highly useful. The diameters and mouth widths of the low C's of the five ranks that make up this stop are as follows: 10 $\frac{3}{4}$ -ft. = 8 3/16 inches, 2/9 mouth; 6 $\frac{3}{4}$ -ft. = 4 15/16 inches, tapered 3/4, 2/9 mouth; 5 $\frac{3}{4}$ -ft. = 4 11/16 inches, 2/9 mouth; 4 7/8-ft. = 3 inches, 3/8 mouth; 3 5/9-ft. = 2 9/16 inches, 3/8 mouth. The ratio of all ranks is one-half on the seventeenth.

It is never a problem to make the pedal heard clearly at all dynamic levels without the use of manual to pedal couplers. As a matter of fact, the couplers to the pedal have been virtually unused. The effect of a pedal division which is so completely independent is something which must be heard to be understood.

DR. REGINALD MOORE, F.R.C.O., has been appointed organist and master of the choristers at Exeter Cathedral, where he assumed his duties Jan. 1. Dr. Moore was assistant music master and assistant organist at Winchester College. Previously he was assistant organist to Sir Walter Alcock at Salisbury Cathedral from 1933 to 1947, with the exception of the period 1941-45, when he served in the R.A.F. He began his musical career as a chorister at Leeds Parish Church and was a pupil of Sir Edward Bairstow at York Minster.

Yearbook Fund of Facts

Volume 7 of Hinrichsen's Musical Yearbook is now available from the publishers, Hinrichsen Edition, Ltd., London and New York. This amazing tome contains miscellaneous musical information ranging from the fact that music published for the bands of the Salvation Army does not include parts for third cornet to a catalogue of Bach works with a table of duration in minutes and the Gospel references for the cantatas! It is the sort of book which one may pick up and open to any page and find interesting and sometimes thought-provoking reading matter. And the various indices make it a valuable reference source.

If you are looking for an authoritative article on "Paganini and the Guitar," here is the place to find it. Or if you have had an argument with your organ teacher about how to play some ornament in Bach, you may read a comprehensive chapter on the subject in this book and confront him with convincing evidence. Or if the local chapter of the A.A.U.W. has invited you to give a scholarly lecture you may use this book to "bone up" and talk to them about the etymology, early history and organization of the English waits, covering a period of seven centuries.

Looking through the subject index, one finds several listings of direct interest to organists. These include essays on the bell gamba, the baroque organ, the Hammond organ, the Hampton Court Palace organ, organ pitch and Polish organists. This volume should be a worthwhile addition to the library of any serious musician.

A VERY SUCCESSFUL "Messiah" performance was that at the First Methodist Church in Berrien Springs, Mich., Sunday afternoon, Dec. 7, by the Gallien Valley Community Chorus. Margaret Lester was the director. Dr. William Lester was at the organ and Charles Weaver was at the piano. The church was packed with an enthusiastic audience and several hundred were turned away for lack of room. Soloists were Beverly and James Magee of South Bend, Helen Hagens of Holland and Ted Hellinga of Three Oaks. Work has been started for a Good Friday performance of Dubois' "Seven Last Words" and an Easter cantata by William Lester, "The Triumph of the Greater Love", for the following Sunday.

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Percy Grainger Speaks
of Value of the Organ as
a Background Instrument

The name of Percy Grainger drew a capacity attendance to the New York City Christmas dinner-meeting, held at the Town Hall Club in New York Dec. 29. After a hearty turkey repast (orchids to Miss Iris Okun, chairman), Dean Harold Heeremans read greetings from President Elmer (deep in the heart of Texas) and from Dr. Becket Gibbs, whose eighty-odd years kept him regretfully at home in Pennsylvania.

Several announcements followed, among them that of a mid-season convention day to be held Monday, Feb. 9; continuance of the Widor Symphony Series and a call for more original compositions for a publishers' recital, to be held in the spring.

We learned with interest that the celebrated Australian pianist, composer and conductor was once at the head of the music department of New York University. We further learned, first-hand, that Mr. Grainger is a most engaging and informative lecture-recitalist. His talk, "The Organ as a Background Instrument," was interspersed with examples at the piano.

The central theme was that the organ, with its even distribution of tone, provides a lovely diffusion of tone quality and quantity that makes it invaluable for background. Mr. Grainger lamented the absence of the organ or other keyboard instrument, not only in modern interpretations of those orchestral works which definitely call for such a one (Bach's Third Brandenburg Concerto, for instance), but also in nineteenth century compositions wherein often the horns, with their uneven tone quality in various ranges, provide the background harmonies.

Mr. Grainger spoke of the organ's superior qualities for properly presenting polyphonic music as a mass of harmonies stated in terms of combinations of melodies. He decried the movement toward regularization of melody, rhythm, harmony and form which began in the middle ages and foresaw that the peculiar qualities of the "nobles of instruments" would lend themselves to establishing of the musical freedoms of the future, namely: (1) melody freed from the tyranny of harmony; (2) harmony freed from narrow conceptions of concordance; (3) intervallic freedom, unrestrained by the hampering confines of scale and key; (4) rhythm freed from constant coincidence between the rhythms of the various voices, and (5) musical form freed from unsuitable "architectural" conceptions.

A question period brought the evening to a close.

Christ Methodist Church, Everett Tutchings organist and director, was host to the New York City Chapter Dec. 15. The program was this church's annual "festival of lights", presented on Sunday for its congregation and repeated for the Guild. Mr. Tutchings deserves a great deal of credit for a well-planned and well-executed program of very interesting compositions—for the most part fairly well known. The Purvis arrangement of "What Child Is This?", Walton's "Lo, He Comes with Clouds Descending", Guilman's "Come, Shepherds, Awake!", Benoit's "Noel from the Basque Country" and Candlyn's "Divine Mystery" were played by Mr. Tutchings for the prelude. The carols and carol anthems were sung unaccompanied. Among those who enjoyed most were Dr. Dickinson's

arrangement of "Jesu! Thou Dear Babe Divine" and the French "Noel Nouvelet", arranged by Camil Van Hulse. Martin Shaw's "The Crib" proved to be very interesting. Gilbert Chesterton's text "The Christchild" (Warner Hawkins) certainly warrants specific mention. The organ offertory, "A Child Is Born to Us", by Frank Campbell-Watson, was one of the high points of the evening. This is based on the Gregorian tune "Puer Natus Est Nobis". The actual ceremony of the Advent candles was impressive and provided a fitting conclusion to the evening.

The chapter is indebted to Miss Marguerite Havey, chairman of the special services committee, for arranging to have Mr. Tutchings repeat his festival of lights for us.

LILY ANDUJAR ROGERS.

The fourth recital in a series presenting the organ symphonies of Charles Marie Widor was played Jan. 12 by Ernest Mitchell on the Skinner organ at Grace Church. Consummate artistry is what we have learned to expect from Mr. Mitchell. We were not disappointed. He "made music" in the highest sense of that term. His playing of the "Symphonie Romane" had the greatest clarity, intelligible phrasing, rhythm which could be felt even in the slow movements and excellent taste in registration and tone contrasts. The Cantilene was a gem. His tempi were sane or he could not have achieved such clarity. The Toccata from the Fifth Symphony concluded the program. This was played in the accustomed virtuoso manner, losing clarity on the sixteenth notes by being played too fast. However, there was much brilliancy and a strong rhythmic pulse. The series is under the chairmanship of John Huston.

ANNA SHOREMOUNT RAYBURN.

Active Season in Peoria.

The Peoria, Ill., Chapter has planned a very active season under its new dean, Anna Lucy Smiley. On the evening of Jan. 13 a program was presented in the Sacred Heart Catholic Church to show the spirit of the liturgy through music. The organist, Sister M. Assumption, directed the choir in presenting the seasons of the liturgical year of the church. On Feb. 15 the chapter is sponsoring a recital to be played by Mlle. Jeanne Demessieux in the First Methodist Church of Peoria. Members of the chapter journeyed to Canton, Ill., Oct. 14 to attend a well-planned Guild service in the First Congregational Church of that city. Participating in the service were Miss Mable Groutage, Mrs. C. H. Walter, Miss Agnes Christopher and Mrs. Georgia L. Hughes, organists; the choir of the First Methodist Church, under the direction of Ketric Klingman; Mrs. Anna Lucy Smiley, dean of the Peoria Chapter, and the Rev. Dale Wellbaum, pastor of the host church. A reception followed the service.

The first artist to be presented this season was George Markey, who gave a magnificent performance Nov. 19 in St. Mary's Cathedral under the sponsorship of the Peoria Chapter and its patrons. He played the following program: Fifth Concerto, Handel; Arioso, Handel; Trio-Sonata in C minor (Allegro), Bach; Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Second Symphony, Vienne; Dorian Prelude on "Dies Irae", Simonds; Allegretto, Lucke; Toccata, Reger. A reception was held in St. Mary's parish hall after the recital for A.G.O. members and patrons.

THELMA BROWN, Registrar.

The President's Column

The conclave of deans which took place in Dallas and Fort Worth, Tex., Dec. 29, 30 and 31, was the first national event of the American Guild of Organists ever to be held in our great Southwest; and the unanimous opinion of the deans and other officers and members from coast to coast who were present was that the A.G.O. should accept the cordial invitation as spoken by such a large number of Texans to "come back soon".

These two great Texas cities—Dallas and Fort Worth—containing such superb organs in numerous magnificent churches and college auditoriums, proved to be perfect for this mid-winter festival of the A.G.O., and enthusiastic comments were heard on all sides in praise of the traditional hospitality of our Southern confreres and the excellence of the programs prepared by the deans and committees of the chapters acting as co-hosts. We are indeed grateful to all who collaborated so wonderfully to make this national gathering of organists and choral directors a pronounced success.

The annual publication of the list of regional, state and chapter officials which appeared in the January issue of THE DIAPASON demonstrates impressively the farflung activities of the A.G.O. The complete list of 1953 regional conventions, with names of convention cities and dates, will be announced shortly.

Dean William J. Bachman, Mrs. Arthur J. Fellows, convention chairman, with the committees of the Minnesota Chapter, are working zealously as the host chapter for our 1954 national convention in Minneapolis and St. Paul. The twin cities can be depended upon to give us a truly great convention. They have chosen the slogan "To the Land of the Skyblue Water, 1954."

Full information has been sent to all prospective candidates for the A.G.O. 1953 examinations as to dates, requirements, registrations and examination centers. All others who anticipate taking these examinations are asked to communicate with national headquarters promptly and to obtain the essential information and application forms. The splendid article on the 1953 test pieces written by Dr. Rollo F. Maitland, F.A.G.O., Ch. M., with the collaboration of Dr. Candlyn, which was published in the November issue of THE DIAPASON, is especially recommended to candidates for the associateship and fellowship this year.

Upon receipt of a request from the U.S. Air Force, through the National Music Council, to assist in coordinating the musical activities of the air force and civilians in and near military camps throughout the United States, as is being done with the army, a reply was sent, gladly acceding to the request, and this request has been transmitted to the chapters and branches in every state.

The attention of every member of the Guild is called to activities of several national committees which are developing projects of great value to the A.G.O. The activities of the examination committee, Dr. Candlyn chairman, and the convention and expansion committee, Seth Bingham chairman, are in evidence continually, and have done valuable service for a long period. A newer one, the members' interests committee, the Rev. George Litch Knight chairman, is issuing a series of pamphlets and a list of these pamphlets will be mailed upon request. Every issue is of genuine interest to church musicians. All deans of chapters can give information concerning the 1952-54 competition in organ playing, for any member of the

A.G.O. not over 25 years of age on Jan. 1, 1953. Claire Coci is chairman of the committee on organ playing competition. The committee on architecture and acoustics, Dr. William H. Barnes chairman, is engaged in extensive research and will give a report which is sure to be of general interest. The committee on publicity, Lee H. Bristol, Jr., chairman, has ambitious plans for a national campaign of an unusual character. The committee on radio and television, the Rev. Hugh Giles chairman, has arranged for another series of broadcasts of organ recitals and is planning for recitals by television. The committee on orders of service, Dr. Clarence Dickinson chairman, is available for suggestions and advice.

S. LEWIS ELMER.

Activities of Rochester Chapter.

The Rochester Chapter held its November meeting in the parish-house of St. Paul's Episcopal Church. Richard Lansing, sub-dean, conducted the meeting. John Eargle, A.A.G.O., a student at the Eastman School of Music, spoke on the Guild examinations. Dr. Richard Warner of the Eastman faculty, organist-choir director at St. Paul's, gave a corusc lesson on counterpoint, using as a demonstration a portion of Palestrina's music. Richard Gore, who is studying for his doctorate at Eastman, spoke on choir music, with emphasis on the use of good music written in the seventeenth and eighteenth centuries. He also played excerpts from a recording of the "Seven Words on the Cross," by Schuetz. Mr. Gore has translated this work from the German into English.

The December meeting was in the form of an organist-clergy dinner, served in the Brick Church Institute. A panel discussion was led by a group of ministers, organists and choir directors. Their subjects included the problems of hymn singing in the church and wedding music.

The January meeting was held in the Christian Reformed Church of Rochester. Mrs. Gordon Van Der Stouw and Mrs. John Steensma, organists of the church, were the hostesses. An informative talk on the motives in Bach's chorales was presented by Thomas Canning of the Eastman School faculty. His analysis of the emotional qualities of the motives, which depict grief, sorrow, joy, gladness, blissful peace, etc., gave one a greater understanding and deeper appreciation of the music of this master. Mr. Canning was assisted in this fine demonstration by Dr. Richard Warner.

TENA STEENSMA, Registrar.
LOS GATOS, CAL.—Mr. and Mrs. Stanley Page at their home in Los Gatos gave a delightful party Dec. 29 to the Guild and in spite of the drizzly weather it was attended by seventy guests. Mr. Page is an enthusiastic tape recorder of all types of music and a program was given that could hardly be duplicated by less nearly complete equipment than his music-room contains. The opening number of the program was the Toccata and Fugue in D minor by Bach, played by Harold Mueller on the Skinner organ in Trinity Episcopal Church, San Francisco. Next came two numbers played by Professor Hugo Gehrkke on the Austin organ in California Concordia College, Oakland. Buxtehude's "How Brightly Shines the Morning Star" was especially charming. The Stanford Symphony Orchestra, under the direction of Sandor Salgo, then played the last movement of the Beethoven "Eroica". After a short intermission Miss Sylvia Jenkins and Miss Muriel Bernel played the Brahms Sonata for Clarinet and Piano. Mr. Page played back the first movement of the Sonata. The party dissolved into informal groups enjoying the refreshments Mrs. Page had provided. A number of officials prominent in tape recording design and manufacture were present at this important event.—VIOLETTA M. GUSTAFSON, Recorder.

News of the American Guild of Organists—Continued

Markey Plays in Bronxville.

George Markey was heard in a recital before the Westchester Chapter at Christ Church, Bronxville, N. Y., on the evening of Dec. 16. Mr. Markey assembled a group of works appropriate to the Christmas season which reflected his good taste and showed his gifts as a recitalist.

There is no doubt that the organist's technical equipment is second to none and made for really superlative playing in the capricious Roulade by Seth Bingham and in several of the Variations on a Noel by Dupré. The Bach transcription of the Vivaldi Concerto in A minor, the Bach Chorale Prelude, "Kyrie Gott, Heiliger Geist", and the Prelude, Fugue and Variation by Cesar Franck constituted the principal part of Mr. Markey's program. The Roger-Ducasse Pastorale, the Langlais "La Nativité" and Richard Purvis' setting of the old English melody "Green-sleeves" were handled deftly and offered some of the most enjoyable moments of the evening.

MRS. ROBERT G. OWEN.

Hymn Festival in Utica.

Members of the Central New York Chapter attended a hymn festival marking Epiphany at Grace Church, Utica, Jan. 6. John Low Baldwin conducted the combined choirs in the singing of the hymns. Mrs. Nellie Snell was organist for the service. The Rev. William Schmidgall played the prelude and Stacey Simpson the postlude. One of the highlights of the service was the performance of the hymn "Utica", composed by Thomas Hastings. This hymn was first published in Utica in 1819. Souvenir copies were distributed. Lee Hastings Bristol, great, great grandson of Thomas Hastings, delivered an address on hymns and their relationship to worship. Following the service, a brief meeting was held in the Grace Church choir room.

JESSIE A. SHEA, Secretary.

ROCKLAND COUNTY, N. Y.—The Rockland County Chapter held its January meeting Jan. 5 at Trinity Episcopal Church in Garberville, N. Y., with Miss Elizabeth Carroll, organist and choirmaster, as hostess. Following a brief meeting Miss Carroll and the Trinity choir gave a program of music appropriate to the Christmas and New Year season, including the following anthems: "The Snow Lay on the Ground", from the Episcopal Hymnal; "Gesu Bambino", Yon; "Master's in This Hall", Old English carol; "The Christmas Story", Holst. Organ solos were: Four Chorale Preludes by Bach; Christmas Pastorale, Guilman; "Christmas in Sicily", Yon; Toccatina on "Vom Himmel hoch", Edmundson.—ESTELLE E. RINEHART, Registrar.

AUBURN, N. Y., CHAPTER—The Auburn Chapter presented an Epiphany carol service Sunday, Jan. 4, at the Second Presbyterian Church. The choral group of nearly fifty singers from various churches was directed by Lindsay A. J. Lafford, F.A.G.O., head of the music department of Hobart College. Carols of all nations were sung and appropriate Bible selections were read by the Rev. Byron Higgon, pastor of the host church. Mrs. Mark Page, a member of the Guild, sang the Magnificat. James P. Auterith, organist and choir director of the Second Presbyterian Church, presided at the organ. For the preludial recital he played: "Variations on a Polish Carol", Guilman; "In dulci Jubilo", Dupré, "Green-sleeves", Purvis; "The Nativity", Langlais. The offertory was "In dulci Jubilo", Bach, and the postlude the Fugue in D major, Bach.—ARLENE MORSE, Registrar.

LONG ISLAND CHAPTER—The Long Island Chapter met Jan. 11 at the Hicksville Methodist Church for a consideration of "Choral Training Techniques." Miss Harriet Spink, supervisor of music in the Hicksville public schools and private voice teacher, told the group of her experiences at the Christiansen Choral School workshop in Chambersburg, Pa., last summer. Mimeographed copies of her notes were distributed and she elaborated on the techniques as taught at the school. Using the group as a choir, Miss Spink directed several anthems. There was a collection of choral and organ works on display for the members to study.—MARION W. TATEM, Secretary.

LEHIGH VALLEY—The Lehigh Valley Chapter met Dec. 13 at the parish-house of the Cathedral Church of the Nativity, to hear and discuss recordings of Christmas anthems by choirs directed by members of the chapter. Robert Knox Chapman, organist of the host church, was chairman of the meeting. Prior to hearing the recordings a business meeting was held, at which the dean, Stoddart Smith, presided. After the meeting the members were entertained by Mr. and Mrs. Chapman at a luncheon in their home.—SUE F. ENRIGHT, Secretary.

NIAGARA FALLS, N. Y.—At a meeting Nov. 24 in St. Joseph's School the Niagara

MEMBERS OF NEW CHAPTER IN CARLSBAD, N. MEX.



THE GREAT SOUTHWEST, where the A.G.O. has been gaining strength rapidly in recent years, has the latest of the new chapters of the organization, which has been established in Carlsbad, N. Mex. Ray Soloday is the dean of the chapter. The picture was taken when the chapter was organized.

At an organizational meeting Jan. 3 at the First Methodist Church of Carlsbad, S. Lewis Elmer, national president of the Guild, outlined the history and purposes of the Guild. He was introduced by Dr. W. S. Dando, pastor emeritus of the

First Presbyterian Church. Officers elected to serve with Mr. Soloday are: Mrs. Bill Bynum, sub-dean; Mrs. F. Culpepper, secretary-registrar; Mrs. T. C. Onstott, treasurer; Mrs. Guy Burroughs, auditor; the Rev. Joe Emanuel, chaplain. Besides the officers those signing the petition for a charter were: Mrs. H. M. Antle, Mrs. Ivan Kinter, Mrs. George Ball, Mrs. Dan S. Harroun, Mrs. Helen Blount, Miss Miree Shook, Miss Dorothy Rupert, Mrs. Draper Brantley, Mrs. Robert Jackson, Mrs. Mary Ruth Bivens and D. G. Walker.

Falls Chapter was privileged to hear the Rev. Paul M. Valente of St. Joseph's Catholic Church speak on Gregorian chant. Father Valente presented the subject, with which he is thoroughly familiar, in a most interesting manner, illustrating his talk with the use of a blackboard and recordings by famous Catholic choirs. After his talk there was a business meeting conducted by Carl F. Heywang, dean. Refreshments were served by the choir. Father Valente is assistant pastor and director of music in St. Joseph's Church. He studied at the Collegio Urbano di Propaganda Fide in Rome, under Maestro Nicolo Praglia, and is a charter member of the Catholic Choirmasters' Guild of Buffalo.—FLORENCE DEMOREST.

EASTERN NEW YORK CHAPTER—The November meeting of the chapter consisted of a Sabbath Eve service at Temple Beth Emeth, at which Rabbi Samuel Wolk officiated. Music by the temple chorus under the direction of Lydia Stevens, organist and member of the Guild, was specially selected for the occasion. After the service the members examined the organ and were served refreshments by the temple officials. . . . The December meeting was held on a Saturday afternoon as a departure from the evening meetings. More than twenty members met at the Cathedral of the Immaculate Conception, where Organist John Fitzgerald demonstrated the new Möller four-manual. The group then proceeded to the First Church in Albany, where Stuart Swart demonstrated the large four-manual Austin. Thence we went to St. Peter's Episcopal Church to hear J. Laurence Slater play and to St. John's Evangelical Lutheran to hear the rebuilt Austin. The group then had dinner together. . . . The January meeting was to be held at the guild house of the Cathedral of All Saints. George Bayley was to lead the group in a discussion of new anthems.

WESTCHESTER COUNTY, N. Y.—The Westchester County Chapter met at St. Matthew's Lutheran Church, White Plains, N. Y., Jan. 5. After the business session conducted by the dean, Dr. Henry F. Seibert, a discussion on choral music was led by Mrs. Carl Licht, director of music, First Presbyterian Church, Mount Vernon. Junior choirs and their function in the church service, seating problems and repertoire were freely discussed. Robert Owen, organist of Christ Church, Bronxville, led the discussion of organ playing in the service, including hymn accompaniment. Mr. and Mrs. Frank S. Adams were hosts for the occasion, and Mrs. Henry F. Seibert presided at the refreshment table.—FRANK S. ADAMS.

NORTHERN VALLEY, NEW JERSEY—Organists and choir directors from the towns and villages of the Northern Valley and their guests had a memorable evening at the monthly meeting of the Northern Valley Chapter Jan. 12 at the Tenafly Presbyterian Church when Dr. Clarence and Dr. Helen A. Dickinson appeared in a joint program to lecture on their long and rich experience in the practice and development of music in the service of the Christian church. John Wright Harvey, dean of the chapter, presented first Dr. Clarence Dickinson, who spoke briefly and in reminiscent vein of

his early experiences with organs and organ blowers. Mrs. Dickinson chose as her topic "Seeking Carols in Many Lands". To illustrate her talk, E. Brock Griffith, director of music at the Tenafly church, conducted an augmented choir in singing many of the Dickinson arrangements of these carols. Dr. P. L. Bailey, Jr., sub-dean of the chapter, was the organist. Solo parts were sung by Ruth Wolpert Arnold and Verda Lynn. An informal reception in fellowship hall after the program afforded opportunity for those present to greet and talk with Dr. and Mrs. Dickinson. Punch and cakes were served, with Mrs. P. L. Bailey, Jr., Mrs. Alberta Enyeart, Mrs. Frances Schacht and Mrs. George Watson acting as hostesses, assisted by Harold Fink and Mr. and Mrs. Cleveland Cady. . . . The next meeting of the chapter will be held Feb. 9 at the Hillsdale School, where Ellis Barkerding will demonstrate the new Hammond instrument.—MRS. E. W. WINFIELD, Secretary.

NORTHERN NEW JERSEY—The Northern New Jersey Chapter met Jan. 6 at the First Baptist Church, Paterson. A group of Lenten and Easter organ numbers was presented by Mrs. Elizabeth Stryker and Richard Warner, organist and choir director of the host church. Mr. Warner also presented a group of choral numbers. The organ numbers played by Mrs. Stryker were: Chorale Prelude, "Abide, O Dearest Jesus", Peeters; "Evocation", Campbell-Watson; Chorale Prelude on "St. James", Noble. Mr. Warner played: Chorale Prelude on "Pray Now to the Holy Spirit", Buxtehude; "The Garden of Gethsemane", from the suite "Through Palestine", Shure; "Golgotha", Mallory. The program was followed by a business meeting presided over by Mrs. Charles Dreeland, the dean, after which refreshments were served.—MRS. H. J. WARNER, Registrar.

METROPOLITAN NEW JERSEY—The Metropolitan New Jersey Chapter enjoyed a musical program Dec. 8 at the Montgomery Presbyterian Church, Belleville. Alison Demarest directed a double quartet, with organ accompaniment by Ann C. Lewis. Besides Bach and Debussy the numbers rendered were from the pens of contemporary composers—Jean Slater, Honegger, Robert Crandell, Randall Thompson, Searle Wright and two members of our own chapter—Helen Rockefeller and Alison Demarest, who served in a double capacity. Solos were sung by Calvin Marsh, Peg Watt and Alex Azzolina, with Organists Clarence Snyder and Earl Collins assisting. These young vocalists, along with Anna Louise Marsh, Sylvia Merrill, Betty Jean Burbank, Steve Jobbins and A. L. Schulerud, are active in various churches of our area and program notes relative to their backgrounds made us feel well acquainted with this fine group of musicians. The senior choir of the church served refreshments.—MILDRED E. WAGNER, Registrar.

CENTRAL FLORIDA—The Central Florida Chapter held a meeting at the College Park Methodist Church in Orlando Jan. 13. Jesse Bookhardt, Jr., presented a short recital of classic organ music. The organ is a small instrument built by M. P. Möller in 1952. The program included: Prelude, Fugue

and Chaconne, Buxtehude; "Sheep May Safely Graze," Bach-Biggs; "The Cuckoo", d'Aquin; Two Trumpet Tunes and Air, Purcell; Concerto, Bach-Vivaldi.—B. FÖRNWALD, Registrar.

HARRISBURG, PA.—Our annual Christmas party was held at the gayly-decorated home of Dr. Harry D. Rhein. Mrs. J. C. Cramer, organist at Memorial Lutheran, Shippensburg, Pa., and Paul Lynerd, organist at St. Paul's, Thomasville, Pa., presented a varied and entertaining organ recital on a two-manual Möller. The Rev. Robert M. Vowler, tenor soloist, sang carols and an aria from "The Messiah." Group carol singing, exchange of gifts and the excellent spread prepared by a social committee completed an evening of sharing the spirit of Christmas.—MRS. MARK M. MILLER, Registrar.

LANCASTER, PA., CHAPTER—The Lancaster Chapter met at St. James' Episcopal Church Jan. 5. "Practical Use of Guild Examinations in Church Services" was the theme. Frank A. McConnell, F.A.G.O., organist and choirmaster of St. James' Episcopal Church, discussed the associateship test and reviewed the examination for 1952. Richard W. Harvey, A.A.G.O., Ch. M., discussed the choirmaster examination. . . . Fourteen choirs, consisting of 270 voices, will participate in the Guild choir festival to be held at Zion Lutheran Church Feb. 1. Walter G. McIver, director of music at Lycoming College, will be the guest conductor. Reginald F. Lunt, organist and choirmaster of the First Presbyterian Church, will be at the organ. . . . The Lancaster Chapter will sponsor Walter Baker in a recital at the First Presbyterian Church March 3.—REGINALD F. LUNT, Registrar.

YORK, PA., CHAPTER—In December the chapter sponsored a concert on the 14th at Zion Lutheran Church, where Adam Hamme, the dean, is organist. Mr. Hamme's choir sang Bach's Cantata 142, "Uns ist ein Kind geboren." With the assistance of a string quartet Mr. Hamme played four Mozart Sonatas for organ and strings and Bach's "Sheep May Safely Graze." . . . The next meeting will be held Feb. 10 at St. Paul's Lutheran Church with Mrs. Phyllis Lightner in charge.—MRS. WALTER W. FUTER, Publicity Chairman.

READING, PA.—The Reading Chapter held its monthly meeting Dec. 14 at the Orth Music House in West Reading. After the business meeting there was a round-table discussion of "Church and Choir Problems". Norman Heister was acting moderator and the panel was made up of chapter members. Following the discussion all members were invited to examine a display of organ and choral music from leading publishers. Refreshments were served by our hostess, Miss Mildred Schnable.—MARION S. DORWARD, Registrar.

DISTRICT OF COLUMBIA—The District of Columbia Chapter met Jan. 5 at St. John's Episcopal Church, Georgetown. Dr. Westervelt Romaine, F.A.G.O., organist and choirmaster of the church, was host and our dean, Nancy Poore Tufts, presided. Several important items of business were considered, among them our plans for a series of recitals by resident organists during music week in May. Equally important was the decision to establish the Charlotte Klein memorial award for the purpose of assisting in the musical education of an eligible young organist. Auditions are to be held in April of this year. In February our chapter will participate in a Guild service at the Washington Cathedral, at which time music by members of the A.G.O. will be presented. Our student chapters at the McKinley High School and Mary Washington College will be represented. Following adjournment we entered the nave of the church, where we were favored with an interesting program by the choir, consisting of a number of lesser-known choral works, both a cappella and accompanied. The choir reflected the fine training and expert direction of Dr. Romaine. Returning to the parish hall the members present, serving as a choir, scanned other anthems of a practical nature, after which the refreshment committee served light refreshments.—EVERETT W. LEONARD, Registrar Pro-tem.

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News of the American Guild of Organists—Continued

Music from the Orient

Feature of Program at
California Guild Party

The Northern California Chapter held its annual Christmas dinner party on the evening of Dec. 30 at the Church of St. Matthew in San Mateo. Val C. Ritschy, organist of the church, welcomed fellow members of the chapter and their guests. Father Leslie Wilder, rector of St. Matthew's, read the service of evensong, which preceded the dinner. Mr. Ritschy had invited three young organists to play at this service. Miss Margaret Herrera, assistant organist at St. Dunstan's Catholic Church in Millbrae, played "La Nuit", Karg-Elert, as a prelude; Miss Dora Schively, of St. John's Presbyterian Church in San Francisco, played the carols which were sung by the congregation, and Thomas Rhoades, of All Saints' Church, Palo Alto, played as a postlude the Partita of Richard Purvis. Dinner was served in the Tudor room of St. Matthew's parish-house by a group of caterers from St. James' Methodist Church, San Mateo. Newton H. Pashley, dean of the Northern California Chapter, presided at the head table and Dr. Sterling Wheelwright served as toastmaster.

After dinner an excellent program, arranged by Mr. Ritschy, represented music as an international language. Miss Althya Youngman, formerly of New York City, who now represents the Artists' Embassy of San Francisco, a non-profit educational corporation, sang a group of songs which she brought from India. She accompanied herself on the tanpura, the Indian classical accompanying instrument, a large four-stringed affair made from a great gourd, inlaid with ivory and resembling a mandolin in tone quality. Dressed in the classical sari, Miss Youngman sang "Ramdhun", the prayer of Mahatma Gandhi; "Jago Bhaghnat", a devotional song of the singer-saint Tulsi Das; "Na Na Go Na", by Rabindranath Tagore. These songs were sung in Hindi. "Song to the Beloved" was sung in Bengali and "Sari Rat", a folksong of North India, in Punjabi.

Mrs. I. Takahashi and her daughter, Mrs. K. Yoshida, played two old Japanese classics, "Chidori" and "Kikusui", in unison duet. Each played an okoto, a large viol-like instrument about five feet long, made of wood and strung with thirteen strings.

Herman Estrada of San Francisco, attired in Spanish regalia from his high heels to his great sombrero, concluded the program by singing to his own guitar accompaniment. His songs were "La Malagueña", "Nochevieja", "Granada", "La Parranda", "La Paloma", and "Perfidia". By using two different instruments Mr. Estrada illustrated the difference between the steel-strung American guitar and the gut-strung Spanish guitar.

While the attention of the gathering was focused on the stage small Christmas gifts had found their way into the simulated pinata which hung from a beam at the back of the room. The ceremony of breaking the pinata was carried out by Bill Dublin, young son of Mrs. Dorothy Dublin, secretary of the chapter.

MARJORIE DOYLE, Deputy Registrar.

Twelfth Night in Pittsburgh.

The Western Pennsylvania Chapter celebrated the Christmas season on Twelfth Night in the genial warmth of the home of its dean and his wife, Mr. and Mrs. Franklin Watkins, in Pittsburgh. Forgetting the ice and snow outside, the evening began with friendly games. After these our dean opened a business meeting with an explanation of Epiphany coming twelve days after Christmas. It has always signified light to the Gentile nations. Hence everyone at the party wore a star with his name printed on it. At the close of the business meeting we divided into two groups and closeted ourselves in separate quarters to rehearse for a canon contest. At the appointed time each side performed and then listened for the others. Next, in the shadows of candlelight, folk dancing took place. The huge punch bowl sparkled with its red liquid in a setting of greens and open containers of popcorn. The crackling fires on each hearth threw out a glow that mingled with the many lights of Christmas trees and red bells. In this

atmosphere of coziness the seventy guests had refreshments which were the acme of perfection.

Since one of the members presented the chapter with a gift of fruit from Florida, each guest departed clutching a large tree-ripened orange.

ANN LYNN YOUNG, Registrar.

DELAWARE CHAPTER—The Delaware Chapter held its Christmas party in the recreation hall of the Mount Salem Methodist Church, Wilmington. Mr. and Mrs. Firmin Swinnen were the hosts. Mr. Swinnen gave a program of music and also played for carol singing. Santa Claus was a guest and distributed gifts. Contributions were taken for the Neediest Families Fund. Mrs. Swinnen serving as chairman.—CAROLYN CONLY CANN, Registrar.

CHESAPEAKE CHAPTER, BALTIMORE—The first meeting of the Chesapeake Chapter in 1953 was an auspicious one. Held at St. Mark's Methodist Church, where Edward Choate O'Dell is minister of music, it was the occasion for the annual organists'-ministers' dinner. Mr. O'Dell presented a short musical program with soloists from his choir, followed by a skit entitled "The Eternal Triangle." This enjoyable playlet showed a minister's problems with a difficult organist, an organist's dilemma with a minister who is not understanding and some unexpected answers by members of the congregation to the query "Confidentially, what did you think of the music today?" Although presented in a somewhat light-hearted manner, there were good lessons in this form of entertainment and we are indebted to Mrs. Lewis and her committee for fine histrionic talent. The next meeting will be held Feb. 9 at the Second Presbyterian Church, at which time "Examinations" will be the subject.—BRUCE M. WILLIAMS.

CENTRAL TENNESSEE—The annual Christmas dinner was served to the Central Tennessee Chapter members at the First Baptist Church, Nashville. The beautifully decorated tables faced a stage on which the "Nativity Scene" was displayed. After dinner Miss Frank Hollowell, organist of the church and chairman of the program, invited her guests to the sanctuary and there, after a business session presided over by Robert Smith, the dean, presented a program, with Mrs. Elizabeth Lee, assistant organist of the church, playing one number. Cyrus Daniel, F.A.G.O., gave an interesting talk on "Improvisation." Arthur Croley, head of the organ department of Fisk University, concluded the program with the following selections: Christmas Fantasy, Ferrari; "Vom Himmel hoch", Pachelbel; "Vom Himmel hoch", Edmundson.—MRS. HUGH DORRIS, Secretary.

TENNESSEE CHAPTER—The December meeting of the Tennessee Chapter was held at the First Methodist Church in Memphis Dec. 8. After dinner a program of interesting and unusual Christmas music was presented by the minister of music, Dr. A. Leslie Jacobs, assisted by Mrs. Jacobs and a group of singers from Memphis State College and the First Methodist choir. Mrs. Jacobs, accompanied by Dr. Jacobs, sang a group of carols suitable for junior choirs. The choral group, directed by Dr. Jacobs and accompanied by Albert Johnson, organist of the church, sang a group of carols selected to inspire the assembled musicians to try music new and different on their Christmas programs. The composers represented were predominantly contemporary: Purvis, Holst, Christiansen, Miles, Kountz, Willan, Sowerby and others.

The chapter stampeded Lottalip Lodge for "Chuckwagon chow" and shin-kicking shenanigans Jan. 5 in the parish-house of Grace St. Luke's Church in Memphis. In spite of the absence of Ernest Hawke, organist and choirmaster of the church, the event went off with a bang, due to the capable planning of hostess "Sagebrush Swanson" (Gloria Meyer) and Dean "Hopalong Harris" (George Harris). A skit featuring "Diamond Lil" (Lillian Martin) and "Deadeye Dick" (Richard White) preceded a hilarious evening of square dancing for all.—RACHAEL QUANT, Secretary.

KNOXVILLE, TENN.—Jan. 12 marked the annual organists'-ministers' dinner of the Knoxville Chapter. Forty-five members of the chapter and guests attended the meeting at the First Christian Church. Miss Bess McBerry, organist of the church, was hostess. The program consisted of a panel discussion on "Ethics", conducted by the following organists and ministers: Mrs. Harry Shugart, chairman; Mrs. W. Cecil Anderson, Mrs. R. G. Sawyer, the Rev. Joseph J. Copeland, chairman; the Rev. Eugene N. Hopper and the Rev. Curtis L. Wagner.—MARY ELEANOR JONES, A.A.G.O., Secretary.

LYNCHBURG, VA., CHAPTER—The Lynchburg Chapter met Dec. 5 in the Court Street Methodist Church. Easter anthems were introduced by Theodore Herzl, Mrs. S. H. Williams, Jr., and Bernard Williamson. Robert Stevens presented his own composition, "New America", and gave each person present a copy. Centenary Methodist Church reported that it had used "New America" for Armistice Day and it proved very suc-

Financial Report for 1952

BALANCE on hand Jan. 1, 1952	\$2,885.51
RECEIPTS:	
Initiation Fees	1,984.30
Membership Dues	\$13,538.52
Dividends	1,064.03
Interest	87.50
Examination Fees	1,165.00
Examination Material	424.52
Sales	662.95
Contributions	135.08
Miscellaneous	150.05
	19,211.95
	\$22,097.46

DISBURSEMENTS:	
Salary of Office Secretary	\$2,496.36
Additional Wages	1,998.08
Printing, etc.	4,016.71
Telephone, electricity, etc.	284.03
Office Rent	1,470.00
Postage	401.51
Office Supplies	219.95
Social Security	159.30
Withholding Tax	806.80
Bank Charges	39.83
Examination Fees and Account	467.50
Dues—National Music Council	25.00
President's Expenses	915.16
Aid for A.G.O. National Organ Playing Competition	2,495.87
Miscellaneous	1,678.98
	17,475.08
BALANCE ON DEC. 1, 1952	\$4,622.38

SUMMARY

Balance Dec. 31, 1952	\$4,622.38
Balance Bowery Savings Bank	2,663.06
Balance East River Savings Bank	676.62
Dividend Shares	5,943.20
United States Bonds	3,500.00
Consolidated Edison	2,587.81
National Dairy Products	1,085.88
The Texas Company	1,950.48
General Motors	2,081.43
du Pont	1,815.75
	\$26,926.61

TOTAL
Respectfully submitted,
JOHN HOLLER, National Treasurer.

cessful. The program ended with the following numbers played by Mr. Herzl on the Möller organ: "Resurrection"; Niesberger; Toccata on "O Filii et Filiae"; Farnam; A Christmas Lullaby on Luther's Cradle Hymn; Schmutz.—FRANCES C. PETERS, Registrar.

PORTSMOUTH, VA.—The chapter met Dec. 14 at the Woodrow Wilson High School with Dean Herbert G. Stewart presiding. After the business session the members enjoyed a rendition of Handel's "Messiah" by the Portsmouth Choral Society. This program was sponsored by the Portsmouth Music Study Club. The director, one of the accompanists and several of the singers are members of the Portsmouth Chapter.—HARRIETT BROWN, Registrar.

WINSTON-SALEM, N. C.—The Winston-Salem Chapter held its first meeting of 1953 at the First Christian Church. The chapter voted to sponsor Virgil Fox in a Hammond organ recital at the Reynolds Memorial Auditorium March 24. The recital is to be open to the public. An announcement was also made of a recital at Salem College by John Williams of Davidson College. After this a half-hour recital was given by Mrs. George Corby, organist of the First Christian Church. Mrs. Corby played the following numbers: Arioso, Bach; Sonatina from the Cantata "God's Time Is Best", Bach; Pastoral, Handel-Biggs; Fugue from Sixth Sonata, Mendelssohn; "Romanza", Reverie, and Risoluto, Parker; Second Suite for Organ, Boellmann.—MRS. RALPH CONRAD, Secretary.

LOUISVILLE, KY., CHAPTER—The Louisville Chapter met at Christ Church Cathedral Jan. 12, with a dinner at 6:30. Our program was of unusual interest. Mrs. Grayce Plymale, a director of one of the choral groups of the city, led a discussion on the Trapp Family camp in Stowe, Vt. She had spent her vacation there on several occasions and told of the enthusiasm as well as the musical knowledge and spiritual gain received. Mrs. Plymale also showed "movies" of the activities and the beautiful scenery. Our former sub-dean, Dorcas Redding, took the chair and announced the new dean, Gilbert Macfarlane, and Grant Graves, sub-dean. Mr. Macfarlane comes to us from Watertown, N. Y., and is organist and choirmaster of Christ Church Cathedral, and Mr. Graves is at St. Frances-of-the-Field Episcopal Church and is on the faculty of the University of Louisville School of Music. The former dean, Robert Hobbs, who served faithfully in the past year, resigned his post at St. Mark's Episcopal Church to go to Christ Episcopal Church in Indianapolis. Dorcas Redding could not serve due to her multiplied duties in the music field. Several recitalists have been discussed, but as the cathedral has sponsored several organists to play on the new Schantz organ, the Guild has postponed recitals for the rest of the season.—HAZEL FERGUSON, Registrar.

WATERLOO, IOWA—The Waterloo Chapter entertained ministers and their wives Jan. 12 at a dinner in the First Evangelical U. B. church, Waterloo. Sixty-two members and guests attended the annual event. Dr. George G. Hunt, pastor of Grace Methodist Church, was the principal speaker. His address was entitled "Open Diapason, or Organists I Have Known." The Rev. Quentin C. Lansman, pastor of the host church, gave the welcome and Miss Lucile M. Schmidt, the dean, toasted the ministers and their wives. Responses were by the Rev. J. Perry Prather, pastor of the Church of the Brethren, and Dr. Fred E. Miller, pastor of the First Methodist Church. Miss Marion Ransie spoke on her trip to Europe. After dinner the group gathered in the sanctuary, where Miss Lucille Schmidt, organist of the church, presented a program including: "Grand Choeur" in D, Renaud; Meditation, Bubeck, and Pastoral, Scholin. Mrs. Harold P. Smith, Sr., was program chairman.—BY DELLA SANKEY FEELY, Publicity Chairman.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter met at the home of Harold Robbins in Des Moines Dec. 8. Professor Ralph Woodward of Drake University reviewed the book "Church Music", by Dr. Archibald T. Davison of Harvard University. This was followed by an interesting discussion of this volume. Ministers, choir directors and music committee chairmen had been invited to attend the meeting, and we profited from their helpful suggestions in the discussion of ways of improving our church music.

BLACKHAWK CHAPTER—The chapter held its January meeting in the music building at Augustana College, Rock Island Ill., Jan. 13. After the business meeting the evening was spent listening to recordings of organ numbers and discussing the different interpretations of several Cesar Franck compositions.—MRS. HOWARD LUNDVALL, Corresponding Secretary.

OKLAHOMA CHAPTER—The Oklahoma Chapter met Jan. 6 in the fellowship hall of St. Paul's Methodist Church. After dinner Dean Hine called the meeting to order and offered a number of resolutions for the new year. Most important were "Keeping in Practice", "Adding New Numbers to Repertoire", "Modulation" and "Wedding and Funeral Music". An interesting paper on "The Singing Bells of North America" was read by Miss Edith L. Willhite.—JOHN KNOWLES WEAVER, A.A.G.O.

OKLAHOMA CITY—Wesley Methodist Church was the setting for the January meeting of the Oklahoma City Chapter. Dinner was served in the lounge by a committee, with John R. Hoyt in charge. Mrs. John S. Frank, the dean, presided at the business meeting. She reported on the convocation in Dallas. The program, planned by DeWitt Kirk, was a "movie", "Voices in the Wind", from Casavant Freres and the recordings "Studies in Organ Tone" by G. Donald Harrison.—MRS. R. G. McDONALD, Secretary.

CENTRAL ARIZONA—The Central Arizona chapter held an open meeting Sunday afternoon, Jan. 11, in the form of a recital by Matthew Sloan, F.A.G.O., and Mrs. Corleen Wells at the First Baptist Church in Phoenix. The featured number was Bach's "O Man, Bewail Thy Grievous Fall". Mr. Sloan first played the theme as harmonized in the Dutch Reformed Psalter, with members of the Guild singing the text, after which he played the Bach treatment of the theme.—MARVIN ANDERSON, Secretary.

GREATER GRAND FORKS—On the occasion of the dedication of the Baldwin electronic organ, which was presented to the University of North Dakota by J. M. Wylie of the J. M. Wylie Piano Company of Minneapolis, members of the Greater Grand Forks Chapter sponsored the event. The organ was formally presented to Professor H. C. Rowland, head of the music department, by Boyd Knox of the Wylie Piano Company, who represented Mr. Wylie. Professor Philip Cory of the university music department gave the recital and the university madrigal club, with Professor Hywel C. Rowland as conductor, sang a group of numbers.—JOHN E. HOWARD, Dean.

UTAH CHAPTER—The Utah Chapter held 1953 with its annual winter party, held Jan. 9. Dinner was enjoyed by twenty-three members and their friends at the Lion House in Salt Lake City. The table decorations carried out the holiday theme and were beautiful. All those present enjoyed the remainder of the evening with games and entertainment. The committee for the party consisted of Miss Ila Bywater, Miss Marilyn Tew, Miss Joan Farr and Miss Gwen Summerhays.—MARCIA CROSBY, Registrar.

CHIPPewa VALLEY—The Chippewa Valley Chapter held its monthly meeting at the home of Edith Strand in Eau Claire, Wis., Jan. 12. Organ solos were played by Miss Strand and piano and organ numbers by Miss Strand and Jennie Hanson. A discussion of problems pertaining to choirs was conducted. Refreshments were served by the hostess.—VIRGINIA CARLEY ZORN, Publicity Chairman.

News of the American Guild of Organists—Continued

Improvisation New Haven Topic.

The January meeting of the New Haven Chapter was held at St. Mary's Church, New Haven. Carl G. L. Bloom, organist of that church, gave a lecture and demonstration on improvisation, which was designed to cover the primary essentials in developing the art of the improviser. Following the lecture there was a demonstration period on the organ, which is an old three-manual Roosevelt, installed in 1887 and rebuilt twelve years ago. Mr. Bloom improvised on a submitted theme, as well as music of his own, and brought out the proper use of registration both in the Catholic mass and Protestant services. The acoustics in this beautiful church are exceptionally good and Mr. Bloom's masterly coverage of this very important part of the service made for an unusually enlightening evening. During the course of his lecture he paid tribute to Marcel Dupré for his books on improvisation. Mr. Bloom is a graduate of the Yale School of Music, where he studied under Frank Bozyan, who introduced him before his lecture. LOUISE MATHERLEY FISHER, Registrar.

BOSTON CHAPTER—The Boston Chapter celebrated Twelfth Night at its meeting Jan. 5. Approximately 100 were present for the event, which was also the occasion of the annual banquet. Following the dinner there was a performance of Haydn's Toy Symphony, with members of the executive committee playing the toy instruments. After this glowing but somewhat hectic rendition the chapter was inspired by a lecture on modern organ design by Dr. Karl Ludwig Rohrlöte (Kenneth Moffat). For the conclusion of the evening the members were privileged to witness one of the rare public appearances of Mme. Ljuba Carlitsch, a unique soprano. Mme. Carlitsch sang several moving lieder and finished with the "Habanera" from "Carmen" by Bizet. It was a fitting note of climax to an evening of informality and good fellowship.

The chapter held a meeting Dec. 15 at Emmanuel Church in Boston. The program consisted of a lecture-demonstration of the possibilities of the small church organ. Edward Gammons was the speaker of the evening and discussed the potential colors available to an imaginative player. After his address he played several works on the two-manual, twenty-rank Casavant in the chapel. These were the "Nöl Basque" of Benoit; "Vom Himmel hoch", Pachelbel; "O How Blessed", Brahms; "Song without Words", Bonnet, and finally "Deo Gratias", by R. K. Biggs.—WILLIAM N. LITTLE, Registrar.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter presented a joint organ recital at the First Congregational Church in Keene by Irving Dana Bartley, F.A.G.O., Douglas L. Rafter, A.A.G.O., both former deans, and James A. Wood, L.T.C.L., the present dean, Sunday afternoon, Nov. 16. After the recital a short meeting was held in the vestry with the organists of the Keene district. . . . The Christmas party was held in the Franklin Street Church parish-house, Manchester, Dec. 15. The musical portion of the program was provided by Ruby and Einar Peterson. Games were played and gifts were exchanged, followed by a buffet luncheon. Hostesses were Miss M. Elizabeth Morse and Mrs. Mary M. Schow.—MARY M. SCHOW, Registrar.

HARTFORD CHAPTER—The Hartford, Conn., Chapter held its annual pastor-organist dinner Jan. 12 at Grace Lutheran Church. The speaker for the event was Irving Lowens, composer, who spoke on early American sacred music. On his last visit to Hartford, in 1951, Mr. Lowens was on a search for rare uncatalogued hymn-tunes in the Hartford Seminary Foundation Library. The Baltimore composer made several "finds" there and the collection is being catalogued by the seminary archivist. The subject of the talk was "Early American Psalmody". Some of the early books were exhibited and music of the period was sung by the Grace Church choir.—ALTHEA R. ROBERTS, Publicity Chairman.

WATERBURY, CONN., CHAPTER—The minister-organist dinner was held Jan. 12 at the First Baptist Church in Waterbury, with Mrs. Jeanette Brown as hostess. Charles Billings, program chairman, introduced the six-member panel of speakers. Representing the clergy were Dr. Maxwell B. Long of St. John's Episcopal Church, the Rev. Willard B. Soper of the Congregational Church in Naugatuck and the Rev. Paul M. Humphreys of the host church. Holding up the musicians' side were Jesse F. Davis, minister of music at the Second Congregational Church; Lewis Mell, organist-director of the Millplain Union Church, and Ethel Ziglatski, director of junior choirs at the First Baptist Church and the Millplain Church. "Cooperation" was the keynote and its various aspects produced a stimulating discussion. This new chapter, in its first season, has already grown to fifty enthusiastic members. Future programs will include

a Benediction service at Immaculate Conception Church Feb. 8, a talk on Catholic Church music by Father Thomas Denehy April 26 and a joint meeting in March with the Hartford Chapter and a recital in St. John's Church, Waterbury. . . . The chapter notes with sincere regret the passing of Roy W. Beron, a charter member and first treasurer of the chapter.—ROBERT A. REQUA, Registrar.

NEW ORLEANS CHAPTER—The New Orleans Chapter enjoyed an interesting visit from President Elmer Jan. 12. Guild members worked hard on Christmas music. A special program was presented at St. Louis Cathedral, with Elise Combon co-operating with Father S. J. Stahl and Notre Dame Seminary. Performances of "The Messiah" were given at the Napoleon Avenue Presbyterian Church, Gladys Eve Sinclair director, and at Dillard University, with Henry S. Booker conducting the Dillard Singers and the New Orleans Philharmonic Orchestra. Richard Ruck played a recital at Salem Evangelical Church. At that church, too, George Koffsky directed a portion of Saint-Saens' Christmas Oratorio. The next program will be a symposium on wedding music in the capable hands of Mary Denton, organist-director of St. Andrew's Episcopal Church.—GLADYS EVE SINCLAIR.

VIRGINIA CHAPTER—The Virginia Chapter met for its annual organist-clergy meeting Jan. 13 at St. Stephen's Episcopal Church, Richmond, of which Dean Granville Munson is organist and choirmaster. After the dinner the dean presided during the introduction of the forty-seven members and guests present. He announced the coming recital at St. Stephen's by William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D. C. This recital, Feb. 3, will be the second sponsored this season by the chapter. Dr. James R. Sydnor of St. Paul's Episcopal Church presented our guest speaker, Dr. Frederick Oiert, minister of the Second Presbyterian Church of Richmond. Dr. Oiert was at one time an organist and choir director and therefore has an understanding and appreciation of the relationship between the organist and the clergy. He reviewed the great pre-eminence of music in religion, as manifested in the Old and New Testaments. He then discussed briefly the part that music should play in the service, whether it be the instrumental music, hymnody or special music. Every service should be as a jewel, with the many different elements as facets contributing to the brilliance and beauty of that jewel, he said.—LOIS ANNE LAVERY, Recorder.

ROCKY MOUNTAIN CHAPTER—The first meeting of the Rocky Mountain Chapter this year was held Jan. 5 in the new building of Emmaus Lutheran Church. A program of choral numbers was presented by the children's choir, directed by Herbert Harms. G. W. Wesch directed the high school girls' choir in a group of numbers. William Birdwell, organist and choirmaster of Messiah Lutheran Church, played the following organ compositions: Echo Voluntary for Double Organ, Purcell; Adagio from Fourth Symphony, Widor; "Ein feste Burg," Walther, and the Prelude and Fugue in E minor by Bruhns. The organist of Emmaus Church, Wesley Koogle, played the Christmas Pastoral by Corelli and the "Nineteenth Psalm," Marcello. After a business meeting, conducted by the dean, Mrs. H. A. Burt, members present were taken on a tour of the new church.—ESTELLA C. PEW, Publicity.

CORPUS CHRISTI, TEX.—The Christmas program of the Corpus Christi Chapter was held Dec. 2 at the Oak Park Methodist Church. Dean Otto Moellering, organist of the First Presbyterian Church, and Phyllis Bailey Walter, director-organist of the host church, collaborated in an organ recital of Christmas favorites. James Downing, tenor soloist at the Oak Park Church, sang "Comfort Ye My People," from "The Messiah." The combined choirs of six Corpus Christi churches were directed by Mrs. Walter, accompanied by Mr. Moellering, in a group of carols of all nations, ending with the "Hallelujah Chorus" from Handel's "Messiah". The public was invited. The choirs of the host church held a reception for members of the chapter following the program.—PHYLLIS BAILEY WALTER, Corresponding Secretary.

HOUSTON, TEX.—An overflow crowd poured into the First Presbyterian Church of Houston the night of Jan. 8 to hear the brilliant recital by E. Power Biggs and a string quartet composed of first chair members of the Houston Symphony Orchestra. Mr. Biggs, although battling with a species of virus, gave his usual superb performance and his artistry was matched by that of the quartet—Raphael Fliegel and Andor Toth, violin; Irving Wadler, viola; Marion Davies, cello. The quartet joined Mr. Biggs in Concerto No. 13 in F major, Handel; Concerto in C major, Haydn, and Concerto in F major, Rheinberger. For his solo performances Mr. Biggs presented William Selby's "A Lesson", Antonio Soler's Concerto No. 3, in G major, and Dupré's "Variations on a Noel."—RUTH MARY RUSTON, Reporter.

FORT WORTH, TEX.—The Fort Worth Chapter met Jan. 13 at St. Stephen's Presbyterian Church. After dinner Dean House conducted a business meeting. Robert Masingham was recognized for his success in an exchange recital in Dallas Jan. 12. All members were urged to attend a recital of contemporary British and American music by the noted composer, Joseph W. Clokey, sponsored jointly by the Fort Worth Chapter and St. Andrew's Episcopal Church. After recognition of new members and visitors the meeting was adjourned to the auditorium for a program under the direction of Elza Cook, minister of music of the church. The chancel choir sang the Advent cantata "Rejoice, Beloved Christians," by Buxtehude, and a fantasy on old carols, "Christmas Day", by Holst. Mr. Cook then played three organ selections—Fugue in E flat, Bach; "Rejoice, Christians", Bach, and "Poem", Robert Elmore. As a conclusion to the program Mr. Cook gave some practical hints for the choir director and the church organist.

WHITEWATER VALLEY—The Whitewater Valley Chapter enjoyed a turkey dinner at the Caralee coffee shop, Connersville, Ind., Jan. 12. The table decorations were carried out in the Guild colors of crimson and silver-gray. Miss Billy McQuinley and Mrs. J. Urba Joyce were co-chairmen of the dinner arrangements. Mrs. Roy W. Adams, the dean, outlined a tour of the organs of the three downtown churches—the First Methodist, Central Christian and First Presbyterian. At the Methodist Church Mrs. Adams opened a business session with the reading of the religious principles of the A.G.O. Twenty-one new subscriber members were presented. Announcement was made of the newly-organized student group of the chapter under the sponsorship of the sub-dean, Lawrence Apgar, head of the organ department of Earlham College, Richmond. The chapter will sponsor a program by the Earlham College choir under the direction of Professor Leonard Holvik, head of the music faculty, in the First Presbyterian Church Feb. 20. At the First Methodist Church Mr. Apgar played: Toccata on "O Filii et Filiae", Farnam, and "Rejoice, the Lord is King", Charles Wesley, on the two-manual Möller organ. Mrs. L. B. Lucas played the Festival Fantasia by Tschirch. At the Central Christian Church Mr. Apgar played Scherzo, Gigout; "Legend of the Mountain" and "The Reed-grown Waters", Karg-Elert; Prelude in G, Bach; Fantasia in Echo Style, by Sweelinck. At the First Presbyterian Church Mr. Apgar played "Water Music", Handel; Toccata in D minor, Bach; Pavane, Byrd. Miss Julia Rose Neff, assistant organist, played the Prelude and Fugue in G minor, Bach. A fellowship hour followed this and Dean Adams, organist-choirmaster, and her assistant, Miss Neff, served coffee and cakes.—MRS. J. URBA JOYCE, Secretary.

ST. JOSEPH, MO.—Members of the St. Joseph Chapter entertained the pastors of the city at a dinner in the Pennant cafeteria Dec. 15. Fifteen ministers and twenty-three Guild members were present. The pastors and organists discussed ways in which they could help one another improve church services. Larrie Clark spoke on the subject "Ideal for Ministry of Word and Ministry of Music," in which he emphasized the fact that both ministers and their music directors must plan and work together to portray one idea, one thought. Dr. E. B. Whitcomb and the Rev. Robert Thomas spoke on "How Musicians Can Help Their Pastors." They stated that musicians must cultivate a sense of humor and also that they must exercise patience in raising the standards of music appreciation. Mrs. J. M. Easterday and Mrs. A. I. McClard gave talks in which they stressed that ministers should be approachable and should arrange for conferences with musicians. After the program the members of the Guild adjourned to the First Baptist Church, where they had a Christmas party by candlelight. Bob Grubbs read the story "The Littlest Angel," and the members sang carols.

MIAMI, FLA., CHAPTER—The January meeting of the Miami Chapter was held Sunday afternoon, Jan. 11, at the Allapattah Baptist Church. Members and friends were treated to a demonstration of the graded choir program of the church under the direction of Robert Jones. After the program a business meeting was held and points of discussion were prompt payment of annual dues and the recital by Everett Hilty Feb. 2.—PRESTON H. DETTMAN, Corresponding Secretary.

NORTH TEXAS CHAPTER, WICHITA FALLS, TEX.—President S. Lewis Elmer was the guest of this chapter Jan. 1. Mr. Elmer's address, "The Growth and Historical Background of the American Guild of Organists," was warmly received. The meeting was held in the First Methodist Church. After Dean Broyles Hall's report on the national convocation of deans and regents, the members proceeded to the Kemp Hotel. A New Year's Day turkey luncheon, complete with "blackeyed beans", was enjoyed by members and friends. Our national president then entertained us with anecdotes of outstanding events from the Guild's past.

SAN DIEGO, CAL.—Traditionally the San Diego Chapter meets at the home of Mrs. John Schwoerke, for it lends itself charmingly to the atmosphere one associates with Christmas. The program as planned this year was relaxing. Games were under the supervision of Grace Bentley Allen. The more serious side of the program was the music of Nanette Marble Baltz. Mrs. Baltz, who is a harpsichordist of national fame, having appeared with the Cleveland Symphony, the Bach Circle of New York and the Orion Club of Milwaukee, gave a program "with a Christmas personality".

LONG BEACH CHAPTER—The Long Beach, Cal., Chapter met at the Pacific Coast Club Dec. 9 in collaboration with the Musical Arts Club and Choir Directors' Guild. The Christmas dinner was followed by singing of carols under the direction of Fred Ohlendorf. Adjoining to the lounge, the group enjoyed an interesting program by Royal Stanton's City College Singers and Helen Davenport, organist. The chapter is preparing to present Claire Coci in a recital Feb. 3 at the Skinner organ in the Methodist Church.—EDITH MARTINA WYANT.

CENTRAL CALIFORNIA—The January meeting was held Jan. 6 at the home of the secretary-treasurer, Mrs. Lewis Pryor, in Lodi. Several items of business were discussed. Two films were shown—"Music in the Wind", distributed by Casavant, and "The Telephone Hour", distributed by the Bell Telephone Company. Refreshments were served by the hostess.—DONALD H. SUTHERLAND, Dean.

CENTRAL OHIO CHAPTER—Sacred vessels and vestments used in the liturgy of the Catholic Church formed the topic for a lecture by Msgr. Harry S. Connelly when the Central Ohio Chapter met at St. Joseph's Cathedral, Columbus, Jan. 12. Following an explanation of the vestments, the vessels used in the mass and various practices of the Catholic Church we were shown the organ and taken on a tour of the new addition to the cathedral—the parish-house and offices of the priests. The coming master class and recital by Carl Weinrich was announced. Jan. 26 Mr. Weinrich conducts a master class sponsored by the music department of Ohio State University. Jan. 27 he gives his recital, sponsored by the Central Ohio Chapter, in the Broad Street Presbyterian Church, Columbus.—MARIE EALY, Secretary.

TOLEDO, OHIO, CHAPTER—A. Beverly Barksdale was in charge of the program for Guild members at the Toledo Museum of Art Jan. 20. Mr. Barksdale discussed the many old and priceless music manuscripts which the museum has on public display. Dean Harold Reiter will later conduct a program at Redeemer Lutheran Church celebrating his twenty-fifth anniversary working with church music. The Guild sponsored a master class for its members with E. Power Biggs Jan. 13 at Epworth Methodist Church. This was attended by fifty members who later met Mr. Biggs at a reception at the dean's home. The next evening Mr. Biggs played a public recital at the Peristyle, sponsored jointly by the Toledo Museum of Art and the Guild.—RICHARD C. HENDERSON.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter held its January meeting Jan. 13 at Temple Beth-el, South Bend. The organists were taken on a tour of the new building and afterward had an opportunity to examine and play the Schantz organ there. Albert P. Schnaible gave a talk on registration. Arnold E. Bourziel, A.A.G.O., sub-dean of the chapter, gave a half-hour recital, playing: "Prologue Elegiacque," Diggle; "Dreams", Stoughton; "Will-o-the-Wisp", Nevins; "Song of the Basket Weaver", Russell; Toccata in D, Kinder. The next meeting will be a dinner for ministers, organists and choir directors at St. Andrew's Evangelical and Reformed Church, Mishawaka, Ind., Feb. 10.

ATTENTION OKLAHOMA!

We wish to express our gratitude to the friendliness and respect we have received from our friends in Oklahoma over a period of years, and to our new friends in Stillwater, Shawnee, Cushing, Ada, Ardmore, and Duncan. Due to our increasing patronage and inquiries for service etc., we are completing plans for a branch office and shop in Oklahoma City about Feb. 15. Soliciting to those who demand a better class of service and want a change. Write main office for information and service.

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News of the A.G.O.—Continued

Olympia, Wash., Chapter at Work.

As a result of a visit by S. Lewis Elmer to Olympia, Wash., and with the assistance of the Tacoma Chapter, the Olympia Chapter was organized in September, 1952. Martha Bohl Schultz was named dean, E. G. Rice sub-dean, Phil Raboin secretary, Mrs. C. O. Magnuson registrar, Pearl Johnson treasurer and Mrs. Leo Dawley and William R. Zintheo auditors. The October meeting was marked by a short recital by Charles Adams, secretary of the Tacoma Chapter, who played the Reuter organ in the First Christian Church, Olympia, and a paper by K. Mulder Schuil, M.S.M., organist at the First Presbyterian Church, Tacoma, on "Music in the Sanctuary." In November the group met at Gloria Dei Lutheran Church, where Mrs. Richard Binge, organist there, played the newly-rebuilt organ. The December meeting was held in the famous rotunda of the Washington State legislative building, where daily organ programs have been featured for the last eight years. Phil Raboin, state capitol organist, discussed the problems faced by the municipal organist and explained how they are treated to the satisfaction of every type of listener.

OREGON CHAPTER—The January meeting of the Oregon Chapter was held on the 10th at the home of Mrs. Anna Ray Grant in Portland. Plans were made for three future recitals—Valerian Fox at St. Mary's Cathedral Feb. 15, Dr. Josef Schnelker of Willamette University March 15 at the First Presbyterian Church in Portland and Virgil Fox April 12. It was decided to have the Virgil Fox recital in the Civic Auditorium. A life membership was voted for Esther Cox Todd, a former dean, who, although confined to a wheel chair, is active and cheerful and is a participant in the musical life of the city both as a teacher and a composer. At the conclusion of the meeting refreshments were served by the hostess and Frank Alexander, sponsor of the Hammond Organ Club, played a tape recording of three improvisations made by Richard Purvis at his Portland recital in November.—MARY HAZELLE, Recorder.

WASHINGTON STATE—The Washington Chapter held its monthly meeting Jan. 12 at

the Diocesan House in Seattle. Peter R. Hallock, organist and choirmaster of St. Mark's Episcopal Cathedral, spoke on the subject "Reflections on My Two Years in Canterbury, England," which proved to be interesting and entertaining. The chapter continues its plans for the next public concert, featuring Claire Coci, Feb. 10 at the University Methodist Temple. Miss Coci will be our guest at the annual February banquet the night preceding her recital.—VERA M. PIERSON, Publicity.

AKRON, OHIO—The Akron Chapter met Jan. 5 at the home of Mrs. Estelle Ruth. After a business session, Ivan Ober gave a very interesting and informal explanation of the Consonata electronic organ. Mr. Ober then played several numbers on the organ, illustrating his talk. An informal social time followed this and refreshments were served.—Mrs. R. H. MARTIN, Registrar.

DECATUR, ILL.—The Decatur Chapter met Jan. 20 at the First Presbyterian Church with about 150 members and friends present for the first yearly public concert by Decatur's own artists who are members of this chapter. Those who performed at this meeting were Alan Easterling, who played: Offertory, Lemare; "O God in Heaven Look Down on Me," Penick, and "Vespertide," Lemare; the First Presbyterian choir, under the direction of Robert Emery, which sang "Blessed Art Thou," from "The Creation," Haydn; "O Saviour of the World," Goss, and an anthem arrangement of the hymn "Blessing and Honor." The hymn "Trust," to the tune of "Finlandia," was sung by the audience in memory of Frederick W. Schlieder. Paul Swann played: "Resolved," by Swann; "Messe Bass," Van Hulse, and Largo, Handel.

CHARLESTON, S. C.—The Charleston Chapter held its monthly meeting Jan. 5 at St. Michael's Episcopal Church. George W. Williams, member of St. Michael's and its bell ringer, led a discussion on change ringing of bells. Historically the bells of St. Michael's Church are interesting. They were imported from England 190 years ago, in 1764, especially for change ringing for the Anglican people who knew only this method. These bells are used for special occasions such as the church's 200th anniversary . . . The next meeting will be at St. Johannes Lutheran Church with Miss Louise Mathis. After the meeting refreshments were served by the host church with the organist Mrs. Paul Davis, and members of her choir assisting.—ELIZABETH McCRAINE.

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In the opening recital Mr. Blodgett was assisted by the church choir and vocal soloists. The following organ numbers were included: Largo and Concerto 2, Handel; "Now Comes the Saviour of the Race" and "O Sacred Head," Bach; Prelude and Fugue in D major, Bach; Intermezzo from Symphony 3, Vienne; "Ave Maria, Ave Maris Stella," Langlais; Fugue in G minor, Dupré.

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Mrs. Marie R. Whiteley, organist and retired teaching principal of the Third Ward school in Lambertville, N. J., died in Jefferson Hospital, Philadelphia, in January after a long illness. Mrs. Whiteley was a school teacher for forty-six years and had been principal of the Third Ward school for twenty-three years when she retired last June. She was the organist of St. Andrew's Episcopal Church and a member of Centenary Methodist Church, Venus Chapter, OES; Kalmia Women's Club, Patriotic Order of America, and the Central New Jersey Chapter, A.G.O.

Surviving are her husband, James B. Whiteley; three sisters, Mrs. Louis Young and Mrs. Olin VanNest of Lambertville and Mrs. Theodore Housel of Hightstown, and a brother, Albert Regan of Oak Park, Ill.

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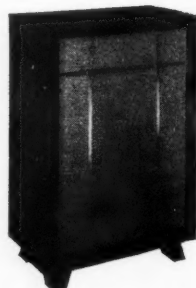
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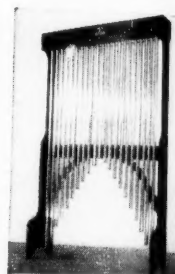
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Music of Christmas in 1952 in Churches Across the Nation

By JAMES S. DENDY, Mus. B.

For some years it has been the custom of THE DIAPASON to give its readers a glimpse of Christmas music performed over the country in large and small churches. The response to this feature has proved that many readers find it worthwhile, both from a news standpoint and as a guide for additions to the repertory of their choirs. Special attention is focused upon choral literature performed, in line with THE DIAPASON's policy of providing information and useful articles whenever possible to aid the organist in his work as a choir director. This summary represents a cross-section of American churches and from year to year shows the trends in music for Christmas.

One probably has a greater opportunity to hear fine choral music at Christmas time than at any other season. In large churches and small throughout America from several days before Christmas until Twelfth Night there are performances ranging from simple carol services to the offering of such works as "The Messiah" and Bach's Christmas Oratorio.

Typical of the musical fare available in the large city churches was that heard this year at the Church of the Ascension in New York City, where Vernon de Tar is organist and choirmaster. A Christmas Eve carol service there was preceded by an organ recital which included works by Bach, Pachelbel, Buttstedt, d'Aquin, Brahms, Messiaen and Langlais. Some of the choice numbers sung by the choir were "Remember, O Thou Man," Ravenscroft; "A Virgin Most Pure," traditional English; "Adam Lay Ybounden," Warlock; "I Sing of a Maiden" and "On a Winter's Night," Louie White; "Sing Lullaby," Howells, and "Tryle-Trylow," Warlock. Later that night at the communion service Mr. de Tar's choir performed Bortniansky's "Hark, What Mean Those Holy Voices?" The following morning several more carols and choruses from "The Messiah" were heard at morning prayer.

At the Brick Presbyterian Church, where Dr. Clarence Dickinson is director of music, two of his anthems were used on the Sunday before Christmas—"All Hail the Virgin's Son" and "Still There Is Bethlehem." Among other choral offerings was Vittoria's "O Wonder Ineffable." Anthems heard Christmas Eve at the Cathedral of St. John the Divine under the direction of Norman Coke-Jephcott were "To Us in Bethlehem City," LeFebvre; "The World Lay Very Quiet," Rowley, and "There Were Shepherds," Handel. Mozart's "Coronation Mass" was performed Christmas Eve at the Church of St. Mary the Virgin, Ernest White director. The choir also sang these numbers: "Love Came Down at Christmas," Darke; "Flos de Redice Jesse," Praetorius; "This Have I Done for My True Love," Holst; "What Is This Lovely Fragrance," Willan.

A good example of the type of pre-service Christmas organ recital to which congregations have become accustomed is that played Christmas Eve by Joseph Ragan, F.A.G.O., at All Saints' Church, Atlanta. His numbers were: "Noel," d'Aquin; "Kyrie, Gott, Heiliger Geist" and Pastoral, Bach; Improvisation on "Puer Natus Est," Titcomb; Chorale Prelude on "Vom Himmel hoch," Bach; Toccata on "Vom Himmel hoch," Edmundson. As a postlude Mr. Ragan played Bach's "Christum wir sollen loben schon."

At Christ Church, Greenwich, Conn., there was a candlelight carol service under the direction of Claude Means the Sunday before Christmas. More carols were sung at the "manger service" Christmas Eve, and for the offertory at the midnight service the choir was heard in Wilhousky's "Carol of the Bells" and Adam's "O Holy Night." Among Mr. Means' organ numbers were Poister's "Bohemian Carol," Mulet's "Noel Byzantine," Purvis' "Greensleeves" and Pachelbel's "Good News from Heaven."

Two numbers played by Sigmund Kvamme at Holy Trinity Church in Buffalo were first performances in that city. One of these was a Pastoral on Two Christmas Carols by John Thor-

kildsen and the other was Nielsen's Prelude on a Norwegian Christmas Carol. Mr. Kvamme believes that the second of these has not been heard before in the United States. Before the festival service there was a program in which Mr. Kvamme was assisted by a harpist, and the offertory anthem was Saint-Saens' "Wherefore Do the Heathen Clamor."

Sweelinck's "Born Today" was sung by the choir Dec. 21 at the House of Hope Presbyterian Church, St. Paul, Minn., where Eugene L. Nordgren is organist and director. At St. Paul's Lutheran Church in Sheboygan, Wis., Bach's Christmas Oratorio was sung under the direction of Martin J. Bangert. Paul Brand was at the organ.

The offertory Dec. 24 at St. Paul's Cathedral, Detroit, was the Russian carol "Jesu, Jesu, Gently Sleeping" and Dec. 25 the choir sang "Hasten Swiftly, Hasten Softly," by Kountz. The organist and choirmaster there is Ellis C. Varley. Ralph H. Brigham, at the Second Congregational Church of Rockford, Ill., chose for preludes Liszt's "The Christmas Tree" and Weiss' "Christmastide." The annual Christmas carol service at Grace Evangelical Lutheran Church, Milwaukee, was held Dec. 21 under the direction of Arthur A. Griebeling, organist and choirmaster. Some of the numbers sung were "Lost in the Night" and "Welcome," Christiansen; "Over Bethlehem's Town," Mueller; "Praise God, Extol Him," Gaul, and "Song of Bethlehem," Bampton.

There was a service of carols and organ music lasting an hour before the Christmas Eve communion service at Grace Episcopal Church in Alexandria, Va., where Richardson Dougall is organist and choirmaster. Organ numbers were: "Sleepers, Wake," Bach; "The Star Proclaims the King Is Here," Peeters; "A Pure Virgin," Le Begue; "From Heaven on High," Pachelbel. For the offertory the choir sang da Vittoria's "O Magnum Mysterium." Bach's Cantata 142, "For Us a Child Is Born," was performed Dec. 14 under the direction of Adam Hamme, F.T.C.L., at Zion Lutheran Church in York, Pa. Mr. Hamme's organ numbers Dec. 24 included Dupre's "In dulci Jubilo," Salzedo's "Florentine Music-Box" and Vienne's "Westminster Carillon."

At Trinity Cathedral, Cleveland, there was a candlelight carol service Dec. 21. Some of the numbers sung by the choir, under the direction of Edwin Arthur Kraft, F.A.G.O., were: "O Lovely Voices of the Sky," Matthews; "The Bells within the Steeples," Praetorius; "Dear Nightingale, Awake!" from the Bamberg Hymn-book, 1670; "I Hear along Our Street," Mackinnon; "All My Heart This Night Rejoices," Parker. The offertory anthems Christmas Eve were "O Guiding Star, O Glorious Light," Major, and "O Night, O Happy Night," Gevaert. Before the service Mr. Kraft played Purvis' "Divinum Mysterium" and "Greensleeves."

Howard L. Ralston, organist and choirmaster of the Bellefield Presbyterian Church, Pittsburgh, chose the following choral numbers for a service there Dec. 21: "Sing We Gladly," Cuypers; "Sing and Rejoice," Duncan; "Sleep, Sleep, Jesus," Otteson; "The Angels at the Manger," Aargan Folksong; "Christmas Street," Marryott; "Carol of the Heavenly Host" and "Alleluia, Christ Is Born," Kountz. Mr. Ralston also directed an evening of Christmas music sung by the choir of Pittsburgh-Xenia Theological Seminary Dec. 14 at the Third United Presbyterian Church. He was organist Dec. 7 for the sixteenth Christmas carol festival at Carnegie Music Hall.

At the Market Street Methodist Church in Winchester, Va., Jean Pasquet played three of his own compositions. These were "The Star," "In Bethlehem" and "Patan." Clifford Fowler Green, organist and choir director of the First Unitarian Church of Worcester, Mass., played Bach's "Vom Himmel hoch" and "Together, Praise Our Lord" and Yon's "Gesu Bambino" Dec. 21. Joseph W. Clokey's cantata "When the Christchild Came" was performed Dec. 7 at St. Luke's Methodist Church, Washington, D. C., under the direction of Kathryn Hill Rawls, A.A.G.O. At St. John's Episcopal Church, Jersey City Heights, N. J., Beatrice Norling's choir sang for the Christmas Eve offertory Handel's "Rejoice, O Judah," from "Judas Maccabaeus."

William B. Giles, minister of music at the First Presbyterian Church of Middletown, Ohio, planned a service of carols and lights for Christmas Eve. Two choirs participated—a high school choir of forty-

five members and a chancel choir of forty. One of the less familiar carols heard on this program was Dering's "Say, Ye Shepherds, Whom Saw Ye?", a translation of the Latin "Quem Vidistis, Pastores?" Some of the other carols sung were Willoughby's "Joseph Came Seeking," Dickinson's "O Nightingale Awake" and Purvis' "What Strangers are These?" In the course of the Christmas season a number of works were performed by the choirs under the direction of Theodore W. Ripper at the Sunset Hills United Presbyterian Church in Pittsburgh. Some of the listings were: "A White Dove Flew from Heaven," Brahms; "For Us a Child Is Born," Bach; "Rise Up Early in the Morning" and "Carol of the Questioning Child," Kountz; "Childe Jesus," Clokey.

The chapel choir of 170 voices at the United States Military Academy sang "There Were Shepherds," Vincent-Nevin, Sunday, Dec. 14. Their director is Frederick C. Mayer, who played Best's Christmas Postlude after the service.

At the East Liberty Presbyterian Church in Pittsburgh, where Donald D. Kettring is the organist-director, there was a service of music on Christmas Eve. Some of the selections sung by the choir were: "Hear Ye! the Lord Cometh," Buxtehude; "The Angels' Song," Pergolesi; "Nunc Angelorum," Praetorius; "Jesus Born in Bethlehem," Bryan. At services Dec. 21 the following numbers were played by Mr. Kettring: "Divinum Mysterium," Purvis; "In dulci Jubilo," Bach; "The Faithful Shepherd," Handel; "Unto Us a Child Is Born," Milford; "Nativity Miniatures," Taylor.

David McK. Williams' "Pageant of the Holy Nativity" was presented at the First Methodist Church in Santa Barbara, Cal., under the direction of C. Harold Einecke. At an evensong service Christmas Day the choir sang numbers by Bitgood, Searle, Wright, Sowerby, Charlotte Garden and Goldsworthy.

At a carol festival Dec. 13 in the Park Road Baptist Church, Toronto, Muriel Gidley Stafford, the organist, was assisted by instrumentalists. Grandjany's Aria in Classic Style was played by organ and harp and Guilman's Pastoral was heard with organ and English horn.

At Grace Cathedral in Topeka, Kan., Jerald Hamilton, M.Mus., the organist-choirmaster, directed a festival of music Dec. 21. Participating with the organist were the choir and the Washburn String Quartet. A feature of the program were three of the Mozart Sonatas for organ and strings. Dr. Roberta Bitgood planned a carol service for Dec. 21 at Calvary Presbyterian Church, Riverside, Cal. Some of the choral offerings were: "To Bethlehem," Williams; "Shepherds' Christmas Song," Dickinson; "Carol of the Little King," Caldwell; "Carol of the Coverlet," Rockefeller; "Glory to God," Bitgood.

Probably the most elaborate carol program which was sent in came from the West Side Presbyterian Church of Ridgewood, N. J. The organist and choirmaster of that church is Edward Hart and the service was under the direction of the Rev. George Litch Knight, assistant minister. The "candlelight services of old and new world carols" were held in the afternoon and evening of Dec. 21, the second service being a repetition of the first. The services were divided into four episodes. The first episode began with familiar carols played in the narthex of the church by the bell choir of the Brick Presbyterian Church, New York City. The candles were then lighted by a group known as "Ye Waytes of Olden Tyme" and as the congregation assembled three numbers were sung by "Ye Olde Englishe Carolers." The second episode consisted of a pre-service prelude of carols, employing seven hidden choirs, bell-ringers, instrumentalists and "Ye Olde Englishe Carolers" in an antiphonal ensemble from the four corners of the church. During the third and fourth episodes there were a number of ancient and modern carols and Scripture readings. The service closed with a candlelight recessional and a vesper orison played on the bells.

Van Hulse's "Noel Nouvelet," Dawson's "Mary Had a Baby" and Shaw's "How Far Is It to Bethlehem" were sung Dec. 21 at the Mount Vernon Place Methodist Church, Baltimore, D. DeWitt Wasson, M.S.M., minister of music. Under the direction of Charles Allen Rehstock Clokey's cantata "When the Christchild Came" was performed Dec. 17 at the First Presbyterian Church of Detroit.

Combined choirs totaling 200 voices were heard Dec. 21 at the Christmas

musicale in the First Methodist Church of Tulsa, Okla. Gordon Young, the organist-director, had the assistance of players from the Tulsa Philharmonic Orchestra and well-known vocal soloists. Before the service carols were played by a brass ensemble from the University of Tulsa. Mr. Young's organ numbers included: "Jesus, Joy of Man's Desiring" and "Hail This Brightest Day of Days," Bach; "In dulci Jubilo," Dupre; "Greensleeves," Purvis.

Three programs, comprising a festival of Christmas music, were given at the Erskine and American United Church of Montreal, where George Little is organist and choir director. Mr. Little was appointed minister of music there in July, after having had three years of postgraduate studies at the Paris Conservatoire as a student of Dupre. Mr. Little is professor of organ at the Quebec Provincial Conservatory, director of the Sun Life Choir, conductor of the Bach Choir of Montreal and a conductor for the Canadian Broadcasting Corporation. On Dec. 14 his choir sang Bach's Christmas Oratorio. A candlelight service of motets and carols was sung by the junior and senior choirs Dec. 16 and Benjamin Britten's "A Ceremony of Carols" was heard Dec. 21. The Britten work was performed by the "Girls of the Study", under the direction of Ruth Blanchard.

A community chorus conducted by Frank K. Owen sang "The Messiah" Dec. 19 at St. Luke's Episcopal Church in Kalamazoo, Mich. In Billings, Mont., at the First Congregational Church three anthems were sung at the Christmas Eve communion service. These were Katherine K. Davis' "To Shepherds Fast Asleep," Lehmann's "No Candle Was There and No Fire" and Malmene's "A Christmas Hymn." Max G. Miranda is the organist and the choir is directed by Mrs. Miranda. The anthems Christmas Eve at Grace Episcopal Church, Grand Rapids, Mich., were Stickles' "The Angels' Song" and Shure's "Cypress Tree Carol." The organist and choirmaster there is Verne R. Stilwell.

Rosalie G. Tucker, A.A.G.O., gave a recital before the service Dec. 24 at St. John's Evangelical Lutheran Church, Poughkeepsie, N. Y. She played numbers by Boely, Brahms, Guilmant, d'Aquin, Roper, Clokey and Dinelli. Douglas Petersen, minister of music at the First Presbyterian Church of Wilkes-Barre, Pa., was assisted Dec. 21 by Janice Morgan, flutist. The prelude was Handel's Sonata in B flat and Corelli's Sonata in F major. Peter W. Snyder played Ley's "Cradle Song" and Phillips' "The Angel Gabriel" and "O Little Town of Bethlehem" at a service Dec. 19 in St. John's Church, Thorold, Ont.

Walter Wismar conducted the choirs of Holy Cross Lutheran Church, St. Louis, in a Christmas program Dec. 21. They performed numbers by Bingham, Nolte, J. C. and J. S. Bach and Hans Sitt.

At an evening service Dec. 14 in Bethany Lutheran Church, Erie, Pa., Florence Rubner played the following: "From Heaven Above to Earth I Come," Bach; "A Christmas Pastoral," Weaver; "Listen, Good People," Dickinson; "Christmas in Sicily," Yon; "Noel," Bedell. At Trinity Church, East Dayton, Ohio, the anthems Dec. 21 were Yon's "Gesu Bambino" and Hamblen's "Glory to God." Mrs. Marie Richards is organist and Mrs. Nancy Weber is choir director. Phillips' "O Little Town of Bethlehem" and "Concentric Carol," Bonnal's "Noel Landais" and Ferrari's Christmas Pastoral were played at the First Congregational Church of Columbus, Ohio, by Edward Johe. At the Washington Street Methodist Church in Columbia, S. C., D. A. Pressley played Dinelli's Prelude on "Herald Angels," Yon's "The Infant Jesus" and Bach's "God, the Father Everlasting." Oswald G. Ragatz's numbers at the First Methodist Church of Bloomington, Ind., included Langlais' "La Nativite," Dupre's "In dulci Jubilo," Purvis' "Greensleeves" and Phillips' Two Carol Preludes.

Saint-Saens' Christmas Oratorio was sung Dec. 11 at the First Church of Nashua, N. H., under the direction of Elmer Wilson.

Five of the d'Aquin Noels were played before the Christmas Eve communion service at the Washington Cathedral by Richard Dirksen. The Kyrie and Sanctus were from Byrd's Mass for Four Voices and the Agnus Dei and Gloria in Excelsis were the Merbeck settings. Three anthems were sung at the offertory. They were "Oh Dearest Jesus," Sowerby;

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CHICAGO, FEBRUARY 1, 1953

[Mechanical difficulties at the printing plant have been the cause of unsatisfactory wrapping of copies of THE DIAPASON mailed in recent months. As a consequence some subscribers failed to receive the magazine or received it in damaged condition. Any reader who missed the January issue, or any other recent number, will confer a favor on THE DIAPASON by reporting this fact without delay, so that another copy may be mailed.]

Vacuum Cleaner and Organ

Organists are a versatile lot. Because only a small proportion of the fraternity is obliged to put in full time in the service of a church—although that situation is changing rapidly—they double up on organ and piano teaching, various types of college and school work, business pursuits and so on, aside, of course, from choir directing. Some years ago we knew one who ran a saloon as his secular avocation. One of the idiosyncrasies that mark the men and women in the church music profession is that they have to eat, and so they divide their activities in a manner to make it possible to obtain the wherewithal for regular meals.

A resourceful canon in England has discovered a new way to keep an organist busy, generally useful and probably happy. He advertised a five-room house in return for services as "organist, choirmaster, parish clerk and church cleaner" at St. John's in Sandylands. His offer drew seventy applicants for the interesting job. One of the applicants was the organist of a cathedral in Scotland. The one selected was Alfred Leeming, 43 years old. Interrupted by a representative of the *Morecambe Visitor* as he was operating a vacuum cleaner in the choir stalls Mr. Leeming said in an interview from which we quote:

"It's a good idea in these days when there's a dearth of organists and choirmasters to act as 'church cleaner'. I have been on the job a week and have started in nicely. There are few full-time organists and choirmasters, except in cathedrals. Working in the church during the day gives me plenty of opportunity to practice on the organ. I don't doubt other churches will follow the idea."

Mr. Leeming, an associate of the Royal College of Organists, is installed in the house with his wife and their son. Sharing the house with them for a short time are the curate and his wife.

Explaining his revolutionary idea to the *Visitor* Canon Greenhalgh of St. John's said: "I thought it an experiment worth trying. We cannot afford to pay a high

salary to an organist and there are no organists available in the district. A man cannot be expected to give up his home for work in another area. We wanted an organist who was not too proud to take off his coat in the church. I have never heard of any other church having done this."

It all goes to show that an organist can be very adaptable. As chauffeur of a vacuum cleaner he can preside over the machine as it produces a sustained tone—of the romantic type. Some of us will recall the story of the scrubwomen in an English cathedral who listened to the soothing tones of a vacuum cleaner in the vicinity of the great organ when one of them remarked: "That must be Sir Walter" and the other answered: "No, it must be Sir John; only he can play so 'eavenly.'"

Misuse of Christmas Hymns

Commercialization of Christmas has become an offense to a large body of Christian people for whom the birth of Christ is the occasion for the annual celebration and who for some time have resented secularization of a great religious festival. The beautiful custom of giving gifts often has degenerated to the point where a multitude that has forgotten—if it ever knew—why the season is observed seeks personal profit in business or stands with open hands expecting all manner of handouts. Carols are blasted out from street corners over loudspeakers until they become disassociated from all religious connections. Well-meaning Salvation Army artists force poor wind instruments to assail the ear as they flounder over the scale in an effort to carry the melody of a sacred hymn.

When therefore a television artist makes a remark which implies criticism of all this it is unfortunate that as a result of various complaints he should be barred from TV, as was George S. Kaufman, playwright and humorist, because in introducing his program entitled "This Is Show Business" on Dec. 21 he said: "Let's make this one program on which no one will sing 'Silent Night.'"

In a protest to the Columbia Broadcasting System the Rev. Dr. Truman B. Douglass, chairman of the broadcasting and film commission of the National Council of Churches and executive vice-president of the Board of Home Missions of the Congregational and Christian Churches, hits the nail on the head and takes a stand in which he should be supported by all those who believe sacred Christmas music should be omitted from dime store utilization. In a letter to William S. Paley, chairman of the board of CBS, Dr. Douglass declared that Mr. Kaufman's remark was "more expressive of religious sensitiveness than of any spirit of derision."

"The real sacrilege is the merciless repetition of 'Silent Night' and similar Christian hymns by crooners, hillbillies, dance bands and other musical barbarians," he continued. "I should like to join Mr. Kaufman in deploring such offenses and would suggest that CBS begin its reform movement by scrutinizing some of these musical programs rather than by firing a distinguished playwright who was undoubtedly expressing the sentiments of many persons of religious sensitiveness and discriminating taste."

"It would seem to me that before CBS accepted these self-appointed defenders of sanctity as ultimate arbiters of good taste in the realm of religion some attempt might have been made to obtain the opinion of responsible representatives of religious bodies."

"Musical barbarism" is strong language, but not a whit too strong. "Silent Night", with the story back of its origin, the great Latin hymn "Adeste Fideles", which has been adopted by every church, and other Christian hymns should be kept where they belong.

THE ST. OLAF CHOIR, under the direction of Olaf C. Christiansen, will give a concert in Quimby Auditorium, Fort Wayne, Ind., Feb. 16. The concert will be under the auspices of the associated churches of Fort Wayne.

E. Power Biggs in Chicago

Wherever organ music is known and cultivated, from the Atlantic to the Pacific, there the name of E. Power Biggs is known. Mr. Biggs' Sunday morning Harvard broadcasts to all points in the nation; his recitals, heard in practically every large city—and many smaller ones—and his recordings of the best organ music, old and modern, have created appreciation for the music of the organ among thousands. So when Mr. Biggs gives a recital there is not much that can be added to the reviews that have been printed.

One of his infrequent Chicago appearances occurred in St. James' Methodist Church, on the large Casavant organ, Jan. 16 and drew a large congregation of music-lovers from the parish and a goodly representation of organists. The applause that was accorded the performer was ample evidence of his audience's approval. It was a program of pleasing variety that the Cambridge man offered. Beginning with the Vivaldi Concerto, as arranged for the organ by Bach, he proceeded to play two interesting numbers seldom heard. "A Lesson" is by William Selby, a Boston organist and composer of 200 years ago, who presided at the instrument in King's Chapel, organized the first music festival ever held in the colonies and conducted a grocery store during the Revolution. This "Lesson" consisted of three movements—allegro, andante and jig. The other unusual number was Mozart's "Rondo for a Glass Harmonica," arranged by Mr. Biggs for the organ from its original form for what is now a virtually extinct instrument. Three of d'Aquin's Noels were marked by lovely effects and were followed by Bach's Toccata and Fugue in D minor, a war horse that never will cease to prance proudly at organ recitals. Hindemith's Second Sonata represented the modern school and anyone who may have been irritated by its dissonances could find a soothing antidote in the loveliness of Brahms' "A Rose Breaks into Bloom". All this was topped off with Dupre's really great Variations on a Noe, in which the fertile genius of the composer and the performer's brilliancy combined to give the evening a magnificent climax.

Mr. Biggs responded to recalls with the Soler composition for two organs, which he has resurrected by utilizing his own recording to take the part of the second organ, and Purcell's Trumpet Voluntary.

Heitmann at Washington

Fritz Heitmann, organist of the Berlin Cathedral, played a Bach program Sunday evening, Nov. 16, before an enthusiastic audience at the Washington Cathedral in the nation's capital. One could sum it up no better than by quoting from Paul Hume, music critic of the *Washington Post*: "To hear a fine musician-organist in an evening of music by Bach is one of the great experiences of a life of music. . . . Heitmann is an artist of the soundest training, who exemplifies most solid virtues in his concept and execution of the music of Bach. . . . Within the framework of traditional balancing of fundamental organ tone and over a soundly established rhythm Heitmann continually brought color and life to the music by the steady illuminating of the structures through which he easily worked his way." Mr. Hume included Heitmann's performance as one of the fifteen musical peaks of the Washington concert year of 1952.

Heitmann's program included the Prelude and Fugue in A minor, Chorale Variations on "O God, Thou Faithful God", Toccata, Adagio and Fugue in C, Prelude and Fugue in E minor (the "Wedge") and the chorale preludes on "I Cry to Thee, Lord Jesus Christ", "In Thee Is Gladness", "Come, Redeemer of Our Race" and "From God I Will Not Turn".

It is artists such as Heitmann who are helping to weld stronger bonds of friendship between the peoples of this country and those of Europe.

J.S.A.

RALPH BRIGHAM MARKS 25

YEARS AT ROCKFORD POST

To mark his twenty-fifth anniversary as organist of the Second Congregational Church of Rockford, Ill., Ralph Hibbard Brigham gave a recital there Jan. 14. In the years he has served that church Mr.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Feb. 1, 1913—

THE DIAPASON published the stop specification of the great organ to be built for the Liverpool Cathedral by Henry Willis & Sons. It was announced that the instrument would take four years to complete, that it would cost £18,000 and that it would have 167 ranks of pipes.

It was announced that "T. Tertius Noble, one of the most famous organists of England, has decided to accept the post of organist at St. Thomas' Episcopal Church, New York, where he succeeds Will C. Macfarlane." Mr. Noble, who at the time was in the United States on a recital tour, had been organist of York Minster in England for fifteen years.

Ernest M. Skinner won the contract for the construction of a large four-manual organ for the new Fourth Presbyterian Church edifice in Chicago.

The contract for a four-manual for the Chapel of the Intercession, Trinity Parish, New York City, was awarded to the Austin Organ Company.

• • •

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1928—

The Church of the Heavenly Rest in New York City was to have a four-manual Austin organ for its new \$3,500,000 edifice, and the specification was drawn up by Dr. J. Christopher Marks, organist and choirmaster of the church.

Samuel A. Baldwin, organist of the College of the City of New York, completed half a century on the bench, having been appointed to his first position, at the House of Hope Presbyterian Church in St. Paul, Minn., in 1878.

A four-manual of about fifty-five ranks of pipes was under construction for the First Methodist Church of Tulsa, Okla., by the Aeolian Company.

Fernando Germani, who made his American debut at the Wanamaker Auditorium in New York Jan. 11, won the acclaim of American critics. The Italian recitalist was then only 21 years old.

A large four-manual organ was purchased by the Church of the Blessed Sacrament, Hollywood, Cal., of Casavant Brothers.

According to figures compiled by ventilating engineers who were conducting a survey to show the important part played by electrically controlled air in every phase of American life, more than 18,000,000 pounds of air were blown into the organs of the United States every day to provide music for churches, theaters, etc.

• • •

Ten years ago the following news was recorded in the issue of Feb. 1, 1943—

A four-manual organ built by M. P. Möller for the Brick Presbyterian Church, Rochester, N. Y., was one of the last to be completed before all organ construction was halted because of the war.

Francis Hemington, Mus.D., A.R.C.O., whose career as an organist in the Chicago area covered fifty years, died Dec. 31 in the West Suburban Hospital of Oak Park, Ill., where he had been ill with heart disease for five weeks. Dr. Hemington retired Sept. 1 from his last church position, at Pilgrim Congregational Church, Oak Park, after having served there twenty years.

Brigham has played 940 pre-service recitals. For his anniversary program Mr. Brigham chose the following numbers: Second Suite for Organ, Rogers; "Idyll" in C, Duddy; "Prelude Jubilant on 'Leoni'", Diggle; "The Old Refrain," Kreisler; "Scherzo Symphonique," Debussy; "Fantasia for 'Orgue,'" Shelley; Fantasia from "Scheherazade," Rimsky-Korsakoff; "Liebestraum," Liszt; "Oriental Sketch," Bird. The Diggle piece is a new composition and is dedicated to Mr. Brigham. The recitalist concluded his program with an improvisation.

New Music for the Choir

By JAMES S. DENDY, Mus.B.

"The Green Blade Riseth," by M. Searle Wright, an Easter cantata for mixed chorus with soprano, alto and baritone solos and organ or orchestra accompaniment, has just been published by the H. W. Gray Company. This cantata, which is eighteen to twenty minutes in length, consists of four choral numbers with incidental solos. Most of the choral writing is four-part, with occasional *divisi*.

Here is an Easter cantata which is full of vigor, stimulating musically and pleasing to hear. It is not as difficult as some of Mr. Wright's compositions. He successfully avoids triteness without becoming unduly complicated, and though the idiom is "modern," it is by no means of the shocking variety. Especially attractive is the second number, entitled "Paschal Dance." This carol-like movement is written in canon, and aside from being ingratiating to the ear it is a good study in counterpoint. The fourth chorus, "Alleluia," which begins with a lilting fughetta, terminates in a thrilling climax. This cantata should be examined by every choir-master interested in good modern church music.

A new setting of the old Wesley text, "Christ the Lord Is Risen Today," has been made by David H. Williams and published by Gray. It is for SATB with organ accompaniment. This is a spirited but conservative setting and will not be difficult to master. Also from Gray are the following: "The First Easter Song," W. A. Goldsworthy; "Earth's Darkest Hour," Claude Means; "Easter Day," George W. Kemmer. The first of these is an easy four-part number for mixed voices and youth choir. The Means number is an effective anthem for mixed voices suitable for Lent or Holy Week. "Easter Day" is arranged to be used with youth choir. It is short and spirited. "That Blessed Easter Morn," by Mary E. Caldwell, is an Easter carol for soprano and alto. It will be useful for junior choirs.

"Rejoice and Pray," by Albert De Vito (Ditson), is a modern Easter anthem, SATB with *divisi*, short and in a chordal style. There are many dissonances, but

they are effective. This number needs a large choir. "Before the Cross," by John M. Rasly (Ditson), is for mixed voices and soprano solo with piano or organ.

A new Easter cantata by Rob Roy Peery is entitled "The Empty Tomb." The publisher is Lorenz. There are solo parts for each voice. The ten choruses which comprise this cantata are simple and conventional, with harmonies which are almost invariably predictable. It is a conscientiously written work and it presents no problems of performance.

"O God of Might," by Charles Black, is an arrangement for mixed voices with children's choir of the hymn-tune "St. Petersburg." "God's Love and Blessing," by W. Glen Darst, is a four-part setting of a poem by Whittier. "Six Calls to Worship," by Wilbur Held, are short settings of Scripture verses for mixed voices and organ. These three publications are from Gray.

"Thou Creator of the Stars of Night," by Wesley M. Harris, for mixed voices *divisi a cappella*, is an effective short number for large chorus. Rowland W. Dunham's "I Am Not Worthy" is an *a cappella* motet for mixed voices. It is easy and pleasing music.

The following are new publications of Theodore Presser: "The Spirit and the Bride Say, Come," Homer Wickline, SATB *a cappella*; "O Lord, for Faith in Thee," Giuseppe Moschetti, mixed voices and junior choir, *a cappella*; "O Praise the Lord," Giuseppe Moschetti, mixed voices *a cappella*; "Breathe on Us, Lord," J. Roff, mixed voices with optional organ accompaniment.

THE ORATORIO CHOIR of the First Baptist Church, White Plains, N.Y., will give a program of secular music by Percy Grainger Monday, Feb. 16, at 8:30 p.m. under the direction of Elizabeth B. Cross. The composer will be at the piano and a string quartet will assist. The concert is open to the public without charge.

[Mailing of the monthly issue of THE DIAPASON is scheduled for completion before the last day of the preceding month. Time of delivery to our readers varies according to conditions in the postoffice service. If your copy does not reach you in a reasonable time please notify us.]

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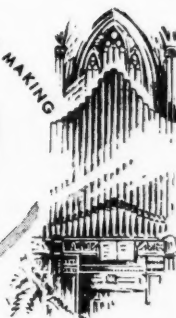


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The Wicks Organ Company has completed installation of a three-manual instrument at St. Bridgid's Catholic Church, Pacific Beach, San Diego, Cal. The organ is grouped around a rose window at the west end of the church. The great division is unenclosed and the swell and and choir are in separate chambers. The stoplist is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Violina, 4 ft., 61 notes.

Flute d'Amour, 4 ft., 12 pipes.
Quinte, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 12 pipes.
Dulcet, 4 ft., 12 pipes.
Dolce Quinte, 2½ ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Dolce Tierce, 1½ ft., 61 notes.
Clarinet (prepared for), 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes.
Contra Dulciana, 16 ft., 32 notes.
Bourdon, 16 ft., 12 pipes.
Gedeckt, 16 ft., 32 notes.
Quinte, 10½ ft., 32 notes.
'Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.



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S.A.T.B. (unless otherwise indicated.)

Number	Title	Composer	
. . 2058	Bow Down Thine Ear	Franck-Sowerby	.18
. . 2056	Come, Ye Disconsolate	Will James	.18
. . 2094	Go to Dark Gethsemane	Russell Hancock Miles	.18

ANTHEMS FOR EASTER

Mixed Voices S.A.T.B.

. . 2100	Christ, Our Lord, Is Risen	Camil Van Hulse	.20
. . 2101	Easter Carol	Camil Van Hulse	.18
. . 2045	Praise the Lord	Cesar Franck/Sowerby	.25
. . 2080	Ye Sons and Daughters	Camil Van Hulse	.20

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. .	THE BEATITUDES, by Camil Van Hulse75
	A short choral work for mixed voices suitable for Lent or general use. Solos for soprano, alto, tenor and baritone.	
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	Lenten Cantata for mixed voices. Solos for soprano, baritone and tenor.	
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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Fugue-Trilogy on E. G. B., by C. S. Lang; *Five Fugato Interludes* on plainsong themes for organ, by C. Foster Browne; *Fantasia for Organ*, by York Bowen; *Improvisation on "Crimond"*, by Eric H. Thiman; *Three pieces for organ* by Desmond Ratcliffe; all published in *Original Compositions (New Series)* by Novello & Co., London, England; the H. W. Gray Company, New York, American agents.

These new issues for organ are of unusually high quality and interest. The Lang piece is a large-scale design in three movements, in style on the strict side, but full of good music and both technical and melodic interest. The first movement is a fugal fantasia built to a stirring cumulative climax on the letter theme. This evocation leads into a contrasting quiet movement derived from the same theme as the first. The closing movement is a brilliant toccata whose virtuosic passage-work on the manuals is kept together by the letter-theme given to the pedals. A fine work of high quality, interesting alike to both player and audience.

Music of a much simpler nature is that found in the *Fugato Interludes*. The five short pieces, printed on two staves, with optional pedal indicated, are contrapuntal treatments of motives from the Roman liturgy. Their principal appeal will be to organists of that communion looking for short devotions and interludes.

With the Bowen piece we come again to big music. Its fourteen pages have a heroic quality—rare in contemporary music. This composer has a high degree of technical competency—he is one of the best equipped of the men writing today. And this ability is well complemented by his musical inspiration. Concert players on the lookout for organ music of unusual quality, true and enduring beauty and audience-appeal will do well to look over this opus.

Thiman's hymn meditation is on the simple and short side. It is a competent treatment of an attractive tune little known on this side of the water. The last title, the trio of pieces by Ratcliffe, constitutes fitting service music for the organ. We are given simple music, well put together, with considerable lyrical appeal. The three titles are *Prelude*, *Interlude* and *Postlude*. This is music of practical values and not deficient in artistic attributes.

Trumpet Voluntary, by Jeremiah Clarke; arranged for organ by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York City.

An excellent version of the familiar trumpet march (sometimes called the Prince of Denmark's March), for a long time ascribed to Purcell, but lately transferred to the credit of another old British worthy. The tune is a vital one and this version brings out all its sturdy vigor and positive assurance. It makes a first-class recital number or a lusty postlude.

"In Bethlehem" and *"L'Etoile"*, two pieces by Jean Pasquet; published by Edwin H. Morris & Co., New York.

Two interesting pieces for Christmas use that arrived too late to be noticed in time for this season. They warrant some trouble in filing them so that they will be handy for use next year. The *Bethlehem* number is a fantasia on a fifteenth century carol, "Nous voici dans la Ville"—not one of the hackneyed ones, but fairly familiar to us here. The other piece is a pastoral movement, short, appealing and easy.

"Evocation", by F. Campbell-Watson; published by J. Fischer & Bro., New York. The composer of this attractive quiet number took as his thematic motive a melody from a French-Canadian song, "Je te

Salve," in turn based on the "Salve Regina", Mode I. Out of this model material, or rather on it, he has created a very interesting piece of organ music. Much of the harmonization is of the astringent contemporary type; it requires careful and exact registration if it is to have the effect sought by the composer. It calls for a modern instrument, equipped with plenty of fitting soft strings and flutes, together with sensitive volume controls. Here the concert player will find an ideal number for relief spots on his program and the service player an artistic and fitting prelude or offertory.

Easter Music for the organ, by William Wehmeyer; published by the Fournier Press, New York.

Under one cover are published five short meditations on Easter hymn-tunes. The music is simple; the idiom is very much on the conservative side. Little out of the general run is called for in organ resources. The composer knows his elements of composition and has definite and literate ideas.

"Christus Resurrexit," "Inno di Gloria," from Suite, Op. 50, by Oreste Ravanello; published by J. Fischer & Bro., New York City.

Another fitting piece for Easter use, put out in a fine new edition edited by Robert Elmore, with Hammond registration by Charles N. Cronham. If you want a brilliant *giocosamente* feature organ solo for the Easter time here it is, just right in every way.

Five Overtures by G. F. Handel, arranged for organ by C. S. Lang; published by Novello in London; American agents, the H. W. Gray Company, New York City.

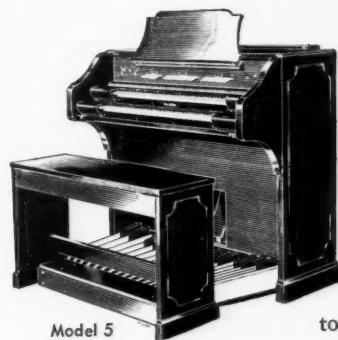
Five little known—at least in this country—overtures to operas by the great Saxon. The transcriber has done a splendid job in transferring this outstanding music to the idiom of the organ without loss of musical values or fitness. It is glorious music, and it should really sound well on almost any organ. Most of the numbers are built on the fashionable pattern to which composers of the period were addicted—an imposing slow movement followed by a contrasting allegro, usually in fugue form. If the concert player wants big-sounding material for his programs and wishes to avoid the trite and hackneyed here is material that is ideal for his purpose.

"Church Voluntaries", six books, published in the Novello edition by Novello & Co., London, England; American agents, the H. W. Gray Company.

These six volumes of service organ material offer one of the best bargains now on sale. The contents represent the work of such writers as Wolstenholme, J. E. West, Dubois, Blair, Guilmant, d'Evry, S. S. Wesley, M. B. Foster, Battison Haynes and many others. The length of the pieces is all on the moderate side, as is the grade of difficulty. Most of the music dates back some years; there is not much of recent publication. There is almost no "padding" material. As the publisher sets forth on the covers: "These volumes . . . contain pieces suitable for modern church use, of moderate difficulty only and of varied style and length." The books are handsomely printed, with clear type and durable format.

BY AUTHORITY OF THE board of trustees of the University of Illinois the committee in charge announces the twenty-second annual consideration of candidates for the Kate Neal Kinley memorial fellowship. This fellowship was established in 1931 by the late President Emeritus David Kinley in memory of his wife. The fellowship yields \$1,000, which is to be used by the recipient toward defraying the expenses of advanced study of the fine arts, including music, in America or abroad.

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The Organist's Function, Status, Problems

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How to Plan Organ Program so that It Will Hold Audience

[Paper presented by the organist and carillonneur of Rockefeller Chapel, University of Chicago, at the conclave of deans, regents and regional chairman of the American Guild of Organists held in Dallas and Fort Worth, Tex., Dec. 31.]

By FREDERICK L. MARRIOTT

If after the organ recital is over you hear the following comments: "His technique is brilliant! His registration was colorful! The organ was magnificent! The deft changes in registration were artistically accomplished! His memory is fabulous!", these and many more such words of praise merely mean that the organist has "missed the boat" completely in projecting to the audience the greatness of the organ music and its successful interpretation. On the other hand, if the comments praise the music—that it was of spiritual exaltation or comfort to someone—then he has displayed to a large degree the art of being an interpreter of the composer.

Since most of our organ recitals are given in churches, the audience should experience a spiritual uplift during the program. The church is no place for showmanship such as one might expect to see or hear in the concert hall or theater. People do not go to church to be "knocked out of their seats" or to be sent into waves of laughter for the unexpected and imitative sounds emanating from the barnyard.

This does not mean that the organ recital should be dull or uninteresting; far from it! A properly prepared program can accomplish wonders and the audience can be held spellbound, silent, reverent and exalted to the end of the program. During an epidemic of colds the listeners will usually restrain themselves from coughing. If the people shift their positions frequently, whisper, cough, look at their watches, or move about, the recitalist may have failed as the interpreter of organ music or his program may not have been carefully arranged. Many organists will blame the audience, the organ, the acoustics of the building, or for various other reasons excuse themselves for an unsuccessful recital. The organist will rarely accept the responsibility for his own failure to "hold" his audience. In his program he played all the right notes (or so few wrong ones that only critics with music could tell the difference); all the changes in registration were timed properly and everything was just as the organist had planned. However, the recital did not seem to be successful and many who had been bored left before the concluding number. The organist then consoles himself with the fact that these people just don't like good organ music or do not appreciate music at all, particularly organ music. These same people could have gone to a symphony concert and would have been restless before the concert was over. All of them may be music-lovers with sufficient technical background in the art to enjoy the concert thoroughly; however, something was lacking.

After examining the symphony and organ programs a little more carefully one could readily see that most of the difficulty was in the programming of the music. The first number of the organ program was the *Fantasia and Fugue on "B-A-C-H"* by Reger. This powerful opening composition was executed in brilliant style and the audience was with him. After exhausting the tonal resources of the organ he proceeded with the *Chorale in E major* by Franck; *Scherzo, Symphony 2*, Vierne; "Coming of the Saviour," Dupré; "Morning Hymn", Peeters; "Song of Joy", Langlais; *Allegro from Sonata 5*, Bach; *Toccata and Fugue in F major*, Bach; *Toccata, Symphony 5*, Widor.

After the Reger the Franck suffered because of the rich dissonances of the *Fantasia and Fugue*. The Reger and Franck are both works of monumental proportions, giving little opportunity for the audience to relax. Following the Franck the organist played the "Coming of the Saviour", "Song of Joy" and the *Toccata and Fugue in F*. The playing of the great Bach work after the modern dissonances of the Dupré and Langlais

made it evident that it was placed at a tremendous disadvantage when the audience's power of concentration was becoming exhausted. During the fugue several people left and did not hear the delightful *Allegro* from the *Trio-Sonata*. Even the Widor sounded dated, for the Dupré and Langlais were still in the minds of the listeners. In the symphony orchestra program I noted the conductor placed the Brahms Fourth Symphony to end a program of Stravinsky and Prokofiev. If the Brahms had opened the program it would not have sounded dull to the concertgoers after the strong, marked dissonances and rhythmical patterns of the preceding works.

We organists are guilty of presenting programs for the public with little or no thought as to the contents in their relationship of one composition to the other or the ultimate acceptance or rejection by its listeners. There should be variation in color and dynamics—change of keys between numbers; also, minor to major; contrasts in rhythm and tempi. All these factors, when skillfully applied, affect the listener. The results will be found most gratifying and will contribute greatly to the success of the recital.

The building of an organ program may in a manner be compared to the construction of a building, whether it be a church or some other edifice. We must visualize this in reverse, since the "meat" of the program will be considered the "foundation". In building, first the piles are placed below the surface of the ground, which could represent music of the pre-Bach era. Then the foundation is laid, which is synonymous with the larger works of Bach. As the building takes on definite form we see in the upper structure the works of Handel, Mozart, Haydn, Mendelssohn, through the composers of the romantic period to those of the early twentieth century and our own contemporary composers.

Two compositions which exceed ten minutes in length should not follow each other. Any extended compositions such as the great preludes and fugues of Bach should be preceded and followed by numbers of shorter duration, with great contrast in registration. The average length of time a person can concentrate and follow the voices intelligently is only a few minutes; consequently he must be given frequent periods of relaxation. The greater works of Bach, which require more concentration, should be placed early in the program, before the audience is weary. Best results for the compositions are obtained when they follow one another in the natural sequences as to the time of their origin.

In most instances I have found the following plan to work satisfactorily:

1. Music of the Renaissance and seventeenth century (one or two short numbers mezzo forte to forte registration).
2. A large work of J. S. Bach.
3. *Trio-Sonata* (one or two movements).
4. Bach chorales (one long or two short chorales).
5. Handel.
6. Mozart.
7. Haydn.
8. Mendelssohn.
9. Franck.
10. Contemporary composers of Europe and North America.

We must remember to include our own American composers frequently in programs.

If the organist reserves the full resources of the organ until the last composition, this will add power and beauty for the final climax instead of being a repetition of the full organ. Changes in registration are most desirable but must be in absolute keeping with the phrase line. Too many changes in registration for no adequate musical reason are annoying and distracting to the listener. All organists should study orchestration and carefully examine scores of the great master works.

Registration should be used conservatively, and all the while one should imagine how these compositions would sound on the organs for which they were written. Certainly one would not care to use celestes, tremolos and the swell pedal in compositions by Gabrieli, Byrd, Bull, Sweelinck and Palestrina. Nor would we think Bach intended his great preludes and fugues to be played only on small organs with mezzo forte regis-

tration. This great genius thought in large dimensions and was constantly seeking greater and better organs.

The performance should begin on time. Some of the audience have been seated a half-hour before the program begins. These people should have more consideration than the ones who arrive five or ten minutes late. Properly prepared program notes are helpful to the audience in providing information concerning the composition or composer.

When at all possible the organist should place on his program one or two compositions pertaining to the liturgical year.

In the church there should be no applause and it should be so noted on the program. Applause following a brilliant, noisy number might not be too distressing but following a spiritually uplifting chorale such as "Before Thy Throne I Now Appear", by Bach, such applause will be found irreverent.

The organ program should not be over an hour in length unless there is vocal or instrumental music to supplement the additional time consumed. Intermissions are not advisable or necessary if the program is carefully planned. You may wish to build your program and time it in this order:

1. Pre-Bach - forte or mezzo forte (do not begin an organ program too softly) Five minutes.
 2. Bach prelude and fugue - forte or fortissimo Ten minutes.
 3. Bach chorale - piano or mezzo forte (preferably light and sparkling or slow with solo stop) ... Five minutes.
 4. Mozart - mezzo forte or forte Eight minutes.
 5. Franck - piano or fortissimo Fifteen minutes.
 6. Vierne - piano or mezzo forte (sparkling) Five minutes.
 7. Contemporary - forte or piano Five minutes.
 8. Contemporary - forte or fortissimo Five minutes.
- Fifty-eight minutes.

Long pauses during the recital are annoying to the audience. Resetting of too many combinations between compositions should be avoided. Fifteen or twenty sec-

onds should be the maximum time permitted between numbers. With longer periods of waiting the audience becomes restless.

Proper balance of tone colors between the manuals and the pedals is one of the most important factors to be considered for the listener. The recitalist will do well to listen to his combinations in the sanctuary, played by a colleague, since the difference between the tonal balance at the console and in the church auditorium is usually great.

If the console is in view of the audience the organist should not voluntarily project himself into the limelight beyond a point necessary, in order that his presence may not detract from the music which he is playing.

The organ recitals which are played in churches should have a great effect upon the spiritual welfare of the listeners. The organist should approach his instrument and his audience with reverence. Perhaps one or two of his listeners need spiritual help and are looking for a message in his music. Certainly we have a great responsibility to our profession in striving to do all in our power to spread the feeling of good will to all men.

RECITALS IN NEW YORK AND

OHIO BY DR. GEORGE VOLKEL

Activities of Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, in February will include recitals at Vassar College and in Youngstown, Ohio. Dr. Volkel's appearance at Vassar College, Feb. 16 is to be sponsored by the Central Hudson Valley Chapter of the A.G.O. His program will be as follows: Introduction and Passacaglia in G minor, Noble; "Diptych for All Saints," de Maleingreau; "Sportive Fauns," d'Antalfy; "The Burgundian Hours," Jacob; Finale from *Symphony 5*, Vierne.

The Youngstown, Ohio, Chapter of the A.G.O. will sponsor Mr. Volkel's recital in that city Feb. 24. The program will include works by Gigout, Couperin, Handel, de Maleingreau and Bach. A pre-broadcast recital for the Telephone Hour will be played Feb. 9 by Mr. Volkel at Carnegie Hall.

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FIRE ENGINE CONTRIBUTES CLIMAX TO DUNN'S RECITAL

Apparently considering the Dupré "Deux Esquisses" a poor climax to an organ recital, the fire department of the city of Wichita, Kan., managed to provide a really exciting conclusion when one of its trucks hurtled through the wall of St. John's Episcopal Church Jan. 6. Whether it was M. Dupré or Wallace Dunn, the recitalist, who did not command the complete respect of Fireman Floyd E. Hobbs, the driver, has not yet been ascertained. Or since this was the Feast of the Epiphany the firemen may have thought that they could contribute sound effects to the coming of the Magi.

It was just after Mr. Dunn had completed his program and the congregation was beginning to leave the church that an engine was speeding to the scene of a fire and a motorist pulled out in front of it at an intersection near the church. The fire engine knocked the automobile sixty feet at a right angle to its original course, clipped the rear of a parked car, shed its front wheels at the curb and crashed through the rock wall of St. John's Church. No one was injured.

J. C. YOUNG, JR., TO REPRESENT CHESTER RAYMOND IN SOUTH

Chester A. Raymond, Princeton, N. J. organ builder, who is expanding his Southeastern operations, has appointed J. C. Young, Jr., as sales representative. In the last three years Mr. Raymond has established a branch for his organ rebuilding business with headquarters in Atlanta, Ga., having completed work there for the First Baptist Church, the Jackson Hill Baptist Church, the Westminster Presbyterian Church and the Decatur Methodist Church. Mr. Young not only is an organist but is experienced in organ maintenance and has done a great deal of choir work. He has sung in the choir of the First Baptist Church, Los Angeles, conducted by John Burke, and the Riverside choir in New York for one year. He is now singing in the Druid Hills Presbyterian Church in Atlanta. Mr. Young is a graduate of the University of Texas.

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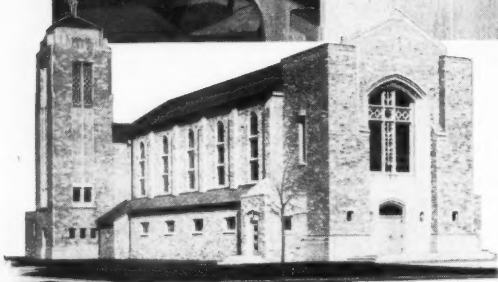
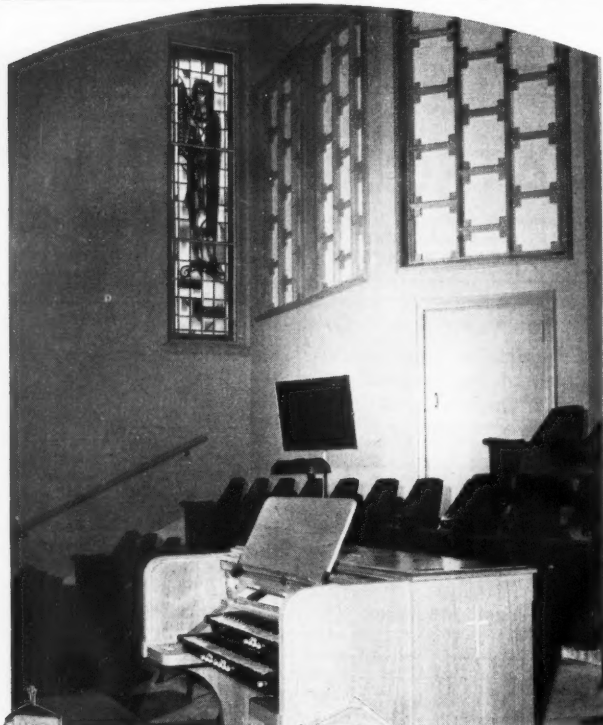
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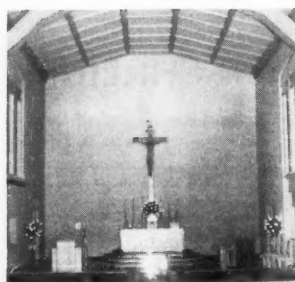
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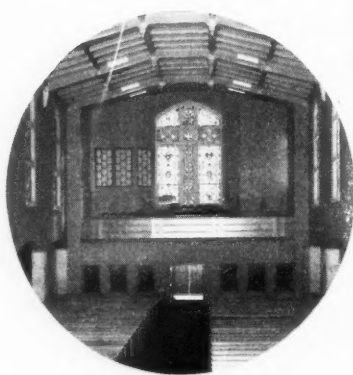


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LA JOLLA, CAL.—Jan. 12, 1953—
Dear Mr. Gruenstein:

I was quite taken by surprise and extremely pleased and gratified on seeing the fine article (to which a full page was devoted) in THE DIAPASON of Dec. 1, 1952, by F. R. Webber, on "Henry Erben, Organ Builder of Century Ago, and His Work". The reason it had such a strong appeal to me in a very intimate way was that I had the pleasure of playing a very fine old Henry Erben organ (a good-sized three-manual) in Memphis, Tenn., for ten years. I have no doubt that Mr. Webber's article had an equally strong appeal to many an organist who had been familiar with the best work of Erben, many of his fine, old pipes being still in use in some noteworthy instruments undoubtedly.

The organ above mentioned was in the Roman Catholic Church of Sts. Peter and Paul, usually known in Memphis as St. Peter's Church (or even, erroneously, as St. Peter's Cathedral, as the bishop's church was in Nashville). This instrument was installed during the Civil War. The stop specifications (being somewhat larger than either of the organs for which Mr. Webber gave the tonal layout) gave me thirty-four speaking stops (thirty-eight ranks), with properly restrained brilliance and, best of all, great solidity (richness and dignity, so important for the "liturgical organ"). Would that we had more of the last-named qualities in more of our presentday organs. One of the prime reasons for its rich, solid, dignified effect was the fact of having five complete, independent pedal stops, as follows: Open diapason, 16 ft.; bourdon, 16 ft.; violone, 16 ft. (an especially well-scaled, fine-toned stop); a violoncello, 8 ft., and a good, solid 16-ft. trombone. One of the unusual names was the "pyramid diapason" (gemshorn-shaped, tapered diapason pipes).

If Mr. Webber or any readers of THE DIAPASON are interested in the complete stop scheme of this old organ, I would be pleased to supply them from an old newspaper clipping that I have, including interesting mechanical peculiarities. This good old Erben (as far as I know), like an old soldier just "faded away" many years ago when replaced by a four-manual Casavant organ. I would be glad to learn, from anyone who knows, what became of the old Erben pipes. Cordially yours,

WALTER WILSON BOUTELLE.

RICHARD ELLSASSER gave what is said to be the first organ recital ever played in Cuba by a concert organist on Dec. 26. The recital took place in the opera house and was part of a subscription series. The program began with an arrangement of a John Bull work and traversed the baroque and romantic fields to the contemporary composers Clokey and Nevin. It ended with an improvisation on a theme submitted by Paul Csonka of Vienna.

THE SECOND ANNUAL workshop for organists and directors of church music will be conducted by Kenneth R. Osborne at the University of Arkansas June 8 to 19. The course may be taken for credit (two hours) or not, as desired.

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We attended a meeting Jan. 12 of the Hartford Chapter of the A.G.O., when Irving Lowens gave an able presentation of early American psalmody, illustrated by the choir of the host church, Grace Lutheran, directed by Raymond Lindstrom. Mr. Lowens lives near Washington, where he carries on his research, using the Library of Congress for his musicological studies. For a few years he has been working on a study of the early American fuguing tune.

The same afternoon we had the privilege of inspecting the hymnological section of the Case Memorial Library of the Hartford Seminary Foundation. It includes the noteworthy collection by James Warrington. Mr. Lowens mentioned that Mr. Warrington, a Philadelphia accountant, began over seventy-five years ago to gather hymn and psalm books. He had not then discovered the importance of the early sacred folk music of America, but though his library included English, French and Dutch psalters and many early American secular song-books, its chief treasures were the eighteenth and early nineteenth century American tune-books, among which were rare shape-note collections, largely from the South and West. The importance of the Warrington collection and other materials at Case was shown by the fact that of seventy-five books Mr. Lowens had located there only nineteen were also to be found at Union Seminary, New York, while the Library of Congress contained only thirty-nine of the titles. It was a most valuable resource for tracing the sacred melodies which, spread by singing schools, were in use in New England and to a large extent in the middle Eastern states. Acquired by Case Memorial Library more than half a century ago, this mass of musical Americana still awaits cataloguing and interpretation, but the richness of this hymnic deposit is coming to be realized and we are confident that proper classification and care will not be long delayed.

In his address Mr. Lowens described the patterns in early American psalmody as he had found them. The air was always scored for the tenor part, but was sung both by men and women. The soprano line also was sung in both octaves and some of the music was balanced with that combination of voices

in mind, thus producing the effect of a six-part polyphony. The bass part was intended to be prominent. Singing masters would specify that half the male voices should sing bass or that a bass viol or 'cello should be used—it was sometimes known as "God's fiddle."

The choral illustrations included eight four-part tunes, mostly of the late eighteenth century, scored exactly as they were set down originally. Two of them, "Northfield" (from the "Village Harmony", 1800) and "Repentance" were typical fuguing tunes. "Northfield" achieved great popularity throughout the nineteenth century and several modern recordings of it are available. We were struck by the competence in part-singing demanded by these rugged tunes, which were intended to be sung without accompaniment.

Mr. Lowens then touched on the values of such tunes for modern use. Several of them appear in the "Episcopal Hymnal, 1940" and two of these were among the seven sung at the meeting by all present, carefully reharmonized with the air in the soprano. Three of them could be sung in unison. These two will bear inspection. They are "Land of Rest," No. 585, and "Kedron," No. 81.

Episcopal choirs in and near Utica, N. Y., joined in an Epiphany hymn festival Jan. 6 at Grace Church, Utica. The conductor was John Baldwin, with Miss Nellie Snell, F.A.G.O., at the organ. The whole service was in the hands of the Rev. William D. Schmidgall. An address was delivered by Lee Hastings Bristol, Jr., on the significance of Utica's contribution to American hymnody. His own ancestor, Dr. Thomas Hastings, a native of Utica, was co-editor with Lowell Mason of many of the current tune-books of the middle of the last century, about fifty in all.

We can report progress on the hymn festival to be held at St. Bartholomew's Church, New York, the afternoon of April 12. The full order of service is now set up. There will be four hymns by members of the society, including one by Dr. William Piereson Merrill, who will be present. Ralph Vaughan Williams' setting of "All Hail the Power of Jesus' Name" will be sung by the enlarged chancel choir. Two hundred singers from youth choirs will be placed in the transept galleries and a substantial nave choir will aid in antiphonal and congregational singing. The conductor is Harold Friedell, F.A.G.O., and the rector, the Rev. Anson Phelps Stokes, Jr., will make a brief address.

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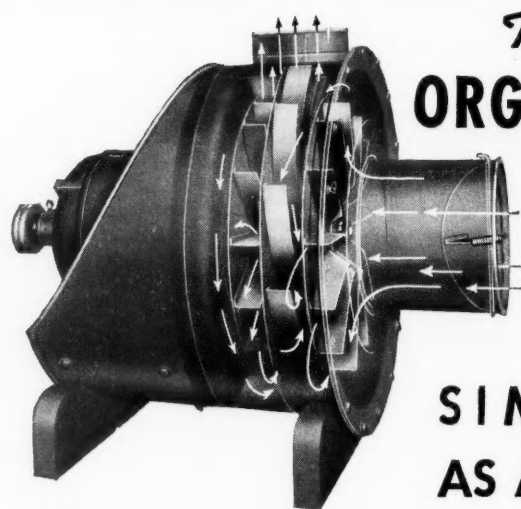
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Virgil Fox Plays in Chicago

Virgil Fox came back to the scene of his earliest triumphs and gave a recital in Orchestra Hall, Chicago, Jan. 6 at which he delighted a large audience and proved that organ recitals need not be dull and that the virtuoso of the four-manual and pedal keyboard should be rated right along with the great artists who play other instruments. His program was varied and contained compositions to appeal to different tastes, making one wish that many other great organists adopted the same policy. There was profound brilliance in the great Reubke Sonata, the Bach F major Toccata and the Reger Introduction and Fugue on "How Brightly Shines the Morning Star"; there was a delicate touch in the Bach "In dulci Jubilo", the two "Casual Brevities" of Rowland Leach, and the Brahms chorale prelude, Leo Sowerby's Sonatina was a delightfully impressive composition. The modern idiom was well represented in Edmund Haines' Toccata, with which the performance was opened; Langlais' "Chant de Paix" and the somber Prelude from Duruflé's Suite.

A climax of major proportions was achieved in the final movement of the Reubke work and the audience was electrified by the Reger composition. The Bach Toccata likewise elicited enthusiastic admiration by virtue of the perfection of the work of both feet and hands at a tempo that few other organists could command, but one could not help thinking that if Johann Sebastian's spirit hovered over Orchestra Hall it may have drawn up alongside the console and said in the official language of today: "What's your hurry? Are you going to a fire?", for there was no doubt that, uninhibited by technical limitations, the recitalist was going about sixty-five miles an hour in a forty-mile zone.

Mr. Fox was generous in responding to the plaudits of his audience. First he gave his colorful interpretation of Bach's "Come, Sweet Death" and at the close of the set program he played the late Wilhelm Middelschulte's "Perpetuum Mobile"—a tribute to one of his old teachers who composed this pedal stunt piece for the opening of Orchestra Hall; the Mulet Toccata and the Gigout Toccata.

There must have been in the audience some old-timers who remembered Virgil Fox's first Chicago appearance—in 1933 at the Century of Progress Exposition, when he thrilled his audience as a youth of 20 years or less in the Hall of Religion, which was jammed with members of the National Association of Organists attending their annual convention. From a prodigy who had been trained by Hugh Price this Illinois lad has gone on in twenty years to a maturity in which laurels have come to him in America and Europe and the most enthusiastic prophecies of those who heard him at the Chicago fair have come true. He is one of the very few recitalists who ever have been able to appear in Orchestra Hall and one can only hope that others may be heard there.

GRACE SCHAEFER, ST. LOUIS
ORGANIST, DIES SUDDENLY

Mrs. Grace M. Schaefer, organist of Eighth Church of Christ, Scientist, St. Louis, died suddenly at her home in that city Dec. 19. Her husband, W.H.H. Schaefer, reported that when he left home that morning Mrs. Schaefer was apparently in good health and about 2:30 p.m. he received a telephone message that she had passed away.

Mrs. Schaefer had served the Eighth Church for seven years. Before that time she was for thirteen years organist of the First Church of Christ, Scientist, in Webster Groves, Mo. She was also the regular organist at the Parker-Aldrich funeral home in Webster Groves.

JOSEPH W. CLOKEY LECTURES
AND GIVES RECITALS IN TEXAS

Joseph W. Clokey appeared in Texas in January as organist, director and lecturer. In Lubbock he gave a recital at the First Christian Church and conducted a program of his compositions. In Fort Worth he gave a recital at St. Andrew's Episcopal Church. Both recitals were under A.G.O. auspices. In Dallas he appeared as guest organist and conductor at the Highland Park Methodist Church. In each city he gave a lecture-demonstration of his "Canticles for the Morning Services."

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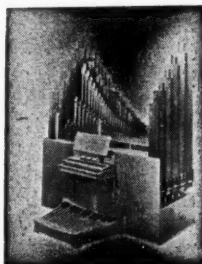
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The organist may now ask this question: "What does it sound like to suppress the *odd-numbered* harmonics?" The answer is that odd harmonic suppression produces the effect of playing in multi-octaves (for example: flutes 8', 4', and 2'). The following interesting conclusion is thus presented: *The stopped effect is the tonal antithesis of the multi-octave effect.* This suggests one reason why the stopped tone plays such a basic tonal role in the organ. Whereas playing a melody in multi-octaves can sometimes have the disadvantages of "sounding everywhere" and "blanketing out" other interesting contrapuntal movement, the stopped type of tone is extremely frugal in the amount of "tone space" it occupies. Try playing a melody with a stopped type of tone and observe how marvelously clear the accompaniment remains. It does not tend to "cover up" other voices. Acoustically, these other voices continue to sound through the "tonal openings" in the stopped tones incomplete harmonic series. Thus, the stopped effect is not only interesting to the ear because of its characteristic "hollow" quality, but also because it possesses another valuable property which, for want of a better phrase, might be termed "tonal transparency." No wonder, then, that the stopped type of tone occupies such an important place among the organ voices. It is a unique tone quality particularly well-adapted for playing music having contrapuntal interest. Any organ whose resources do not include a number of stopped qualities is most assuredly incomplete tonally.

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any extent that the organist's taste may dictate. If he wishes, he may even suppress them completely to produce a maximum of "hollowness" in quality. Similarly, the odd-numbered harmonics may be suppressed to form rich, multi-octave effects with various combinations of 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. components. Thus, the organist is provided with a wonderfully flexible and far-reaching means of registration. He soon finds that having the harmonic overtones *separately* available in *adjustable* strengths makes possible an extremely wide variety of beautiful ensemble, solo, accompanimental, and mixture registrations.

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JENNIE D. GLENNAN IS DEAD; SERVED LONG IN CAPITAL

Jennie D. Glennan, who was credited with being the first person to introduce Gregorian chant in Catholic churches in Washington, D.C., died in that city Jan. 1 at the age of 88 years. Miss Glennan was a native of the District of Columbia and did her first music study there as a pupil of Dr. Anton Gloetzner. Later she went to Europe and studied Catholic church music in England and in Regensburg, Bavaria, under Joseph Renner. Upon her return to America Miss Glennan was appointed organist of St. Matthew's Cathedral, Washington. From there she went to St. Patrick's Church, where she served for thirty years.

Although Miss Glennan retired ten years ago, her services were sought as a consultant in Gregorian chant and polyphonic church music. She was one of the earliest members of the District of Columbia Chapter of the A.G.O., in which organization she took an active part until her death. While director of the Gaelic Society she did notable research in folk music. She also was a member of the Arts Club and the Washington Music Teachers' Association.

Miss Glennan is survived by a niece, Margaret Glennan, and two nephews, John and James Glennan. A requiem mass was sung for her Jan. 3 at St. Patrick's Church.

BACH MASS INAUGURATION

EVENT IN WASHINGTON, D.C.

As a special event for inauguration week a complete performance of Bach's Mass in B minor was given at the National Cathedral in the capital city Jan. 18. The combined forces of the Washington and Cathedral Choral Societies were under the direction of Paul Callaway, cathedral organist and choirmaster, and Richard Dirksen was at the organ. Instrumental soloists included Ralph Kirkpatrick, harpsichordist, and members of the National Symphony Orchestra. There were 200 voices in the chorus.

Mr. Callaway founded the Cathedral Choral Society in 1941 and the Washington Choral Society joined with them in 1950.

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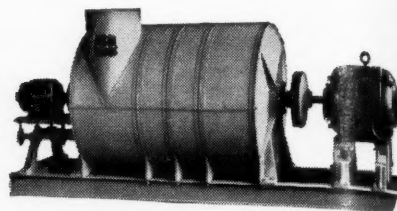
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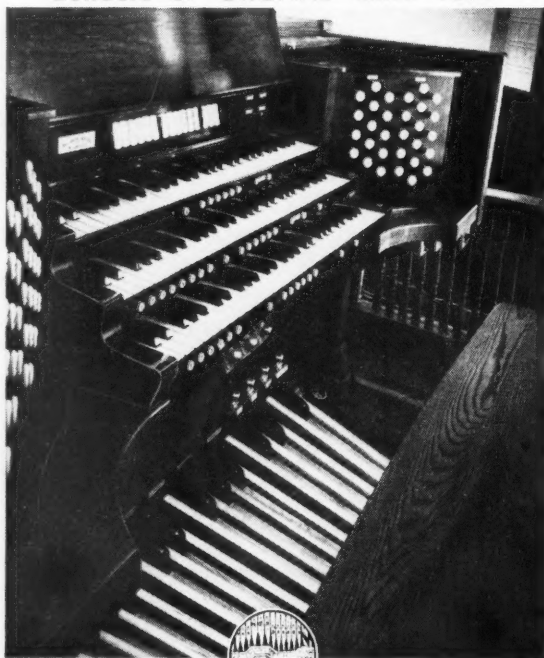
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Toronto Centre.

The annual carol service of the Toronto Centre was held Dec. 17 in the Walmer Road Baptist Church before a congregation which filled every available seat. The participating choirs were: Grace Church-on-the-Hill, Anglican, Glenview Presbyterian, Eglinton United and Walmer Road Baptist. Each sang a group of selections under its own leader and they united to sing two choruses from Handel's "Messiah". Familiar carols in which the congregation joined with the choirs were interspersed throughout the program.

The service was opened with the processional carol "O Come, All Ye Faithful" and following the invocation the massed chorus sang "And the Glory of the Lord", from "The Messiah". The choir of the Glenview Presbyterian Church, singing under the direction of Henry Rosevear from the south gallery, then presented this group: "How Far Is It to Bethlehem", Geoffrey Shaw; "Here Are We in Bethlehem", Healey Willan; "The Angels' Song", Tschernokoff; "Gabriel's Message", Basque Carol, and "To You I Come from Heaven", Scottish Carol. The choir which sang next was that of Grace Church-on-the-Hill, directed by John Hodgins and occupying the choir loft. Their selections were "Good Neighbors Then", Crawford; "Not One Candle in the Stall", arranged by J. D. Ketchum; "Myn Lyking", arranged by Sir R. Terry, in which effective use was made of solo boys' voices, and "On This Day Earth Shall Ring", C. Hylton Stewart.

After the offering was received the choir of the Eglinton United Church, under Douglas Boddie, sang the following numbers from the rear gallery: "Dear Nightingale, Awake", German Carol; "Lo, How a Rose Upspringing", Praetorius; "Patapan", French carol; "Poverty", Welsh Carol, and Sir Malcolm Sargent's arrangement of "Silent Night". The last choir to sing was that of the Walmer Road Baptist Church, placed in the north gallery and led by Harold Williams. Their contribution consisted of "The Crown of Roses", Tschernokoff; "Before the Paling of the Stars", Harold Barker; "Thou Child Divine", arranged by Voris, and the "Gallery Carol", arranged by Warrell. The choral part of the service closed with the singing of the Hallelujah Chorus from "The Messiah".

James Chalmers was organist for this service. In addition to serving as accompanist he played the Bach chorale preludes on "Vom Himmel hoch" and "Rejoice, Christian Souls", a d'Aquin Noel as the prelude to the service, the Pastorale from Corelli's Eighth Concerto during the offering and the Trumpet Voluntary by Jeremiah Clarke as the postlude.

Another highly successful New Year's party was held by the Toronto Centre in the parlors of the Bathurst Street United Church Jan. 5. The large gathering of members and guests enjoyed an evening of fine entertainment and good fellowship. The proceedings began with several games. Everyone then had an opportunity to appraise the latest trends in ladies' apparel during the presentation of an alleged fashion show; the stunning creations were displayed by a number of glamorous "models" recruited among the male members present. "Miss" Weatherseed presided as mistress of ceremonies, while appropriate salon music was provided by T. J. Crawford at the piano. The highlight of the evening was the performance of Sigmund Spaeth's work based on the story of Jack and Jill. This sad tale receives the treatment it might have received in English oratorio, in Italian opera, as a Schubert song, in a Wagnerian music drama, as a modern French song and in the American jazz idiom. The humorous commentary which

describes each of these variations in turn was read by John Hodgins. Bernard Leshley at the piano accompanied the singers, whose comical renditions combined with the broad satire of the music to produce hilarious results.

During the refreshment period at the close of the party Reginald Geen, president of the College, spoke briefly to the meeting.

JOHN DEDRICK.

MONTREAL CENTRE—A meeting of the Montreal Centre was held on the afternoon of Nov. 1 at the Salvation Army Citadel to hear an address by Eric Leidzen of New York on "Rhythm and Phrasing". The executive committee for the year was elected at this meeting. The December meeting took the form of a supper and was held in the hall of the Church of the Messiah Dec. 6. A varied program was presented and included a talk by Kenneth Meek, organist of St. Andrew and St. Paul Presbyterian Church, on his recent series of the complete organ works of Bach. Following this Phillips Motley, organist of St. Andrew's United Church, and a group of singers from his choir presented the "Coffee Cantata" by Bach. The program was concluded with a musical quiz in which two panels of experts participated and attempted to answer questions put before them. The questions, although not easy, were answered well and showed the wide learning of the members of the Montreal Centre.—GORDON BELSON, Secretary.

ST. CATHARINES CENTRE—The chancel choir of the Parkside Lutheran Church, Buffalo, N. Y., presented an interesting program of choral works for the December meeting of the St. Catharines Centre. They were heard from the chancel of St. John's Anglican Church in Thorold, Ont., and their program, under the direction of Roy W. Clare, included both Christmas and general music. The January meeting took place in B'nai Israel Synagogue Jan. 10. A nearly 100 per cent attendance of members heard Rabbi Poppenheim speak on the development of Jewish music. In a question period, he explained the historical reason for many of the synagogue furnishings. The women of the synagogue later entertained the C.C.O. members at a buffet luncheon.

HALIFAX CENTRE—On the evening of Dec. 22 our annual community carol service took place at St. Andrew's United Church. The choirs of C.C.O. members each presented two numbers from the Christmas music it had in preparation. This was interspersed with congregational singing of well-known carols, directed by Professor Harold Hamer, with Murray Vanderburg at the organ. Organ numbers were played by Victor McCorry, Bernard Munn and Joseph MacDonald. Altogether this presented an attractive and varied program of great appeal to the large congregation present. Every choir showed evidence of good training. During the intermission Mr. Farmer outlined the work of the C.C.O. . . . Saturday evening, Jan. 3, our annual Christmas dinner was held in the parlors of the First Baptist Church. A sumptuous meal was provided by the women of the church. Our only regret was the absence of Mr. Farmer through illness. Professor Harold Hamer, the vice-president, proved an efficient substitute and added to everyone's enjoyment. Games were played under the direction of Dr. Paul Fleming, which rounded out a festive evening.—BERNARD A. MUNN, Secretary.

OSHAWA AND DISTRICT CENTRE—The Oshawa and District Centre held its annual community carol service in the Simcoe Street United Church Sunday, Dec. 14. The program consisted of congregational carols and individual groups of carols sung by three choirs. The Northminster United Church choir under the direction of Miss Mary McRae sang "Come to the Stable with Jesus", by O'Hara; "Lo, How a Rose", Praetorius, and "Let Carols Ring", a Swedish folk melody. Holy Trinity Anglican choir, under the direction of Mrs. G. K. Drynan, sang an a cappella group consisting of a Welsh carol, "Poverty", a Czechoslovakian carol, "Rocking", a modern Canadian carol by the Montreal composer Kenneth Meek, entitled "Sleep, Sweet Babe", and a setting of an English fourteenth century carol by Healey Willan, "Now, O Zion". The Salvation Army Songsters, under the direction of C. H. Osbourn, with Matthew Gouldburn at the organ, sang "Emmanuel Appears", a Dutch carol arranged by Skinner. "Ding-Dong Merrily on High", arranged by Wood, and "Cantique Noel", Adam. Wallace Young acted as organist for the hymns and played "The Heavens Declare the Glory of God", by Marcello; Chorale Prelude, Brahms, and Fantasia, Willan.—MRS. G. K. DRYNAN, Secretary.

LONDON CENTRE—A meeting of the London Centre was held Sunday evening, Nov. 23, at the home of Ivor S. Brake. In the absence of the chairman, Edward Daly, Mr. Brake presided over the business meeting. A subject discussed was the forthcoming E. Power Biggs recital Jan. 20 at the United Church. It was decided to have a dinner early in the new year. Following the adjournment of the business session the goodly number present went downstairs to enjoy an interesting organ demonstration by I. S. Brake, agent for the Consonata electronic organ.—MARGARET K. NEEDHAM, Secretary.

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RAYMOND H. HERBEK TAKES

POST IN SELMA, ALA., CHURCH

Raymond H. Herbek, A.A.G.O., Ch.M., assumed his duties as minister of music of the First Baptist Church, Selma, Ala. Jan. 1. The church has a graded choir system of four choirs and plans additional groups. The organ is a new twenty-eight rank, three-manual Austin, the specifications of which were published in the March, 1951, issue of THE DIAPASON.

Mr. Herbek served nearly six years as minister of music of the West End Baptist Church, Petersburg, Va. He has also been organist and director at St. Mark's Church, West Orange, N. J., and the Sunnyside Community Church, Long Island City, N. Y. He assisted Vernon de Tar at the Church of the Ascension, New York, and Franklin Coates at the Little Church around the Corner in New York. Mr. Herbek has attended the Juilliard School of Music in New York and sang as a boy soprano at the Little Church around the Corner. He studied organ with Vernon de Tar.

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EDWARD G. ELLIOTT



EDWARD GEORGE ELLIOTT has retired as organist and choirmaster of Grace Anglican Church, Brantford, Ont., where he has served since 1946. Before that time he was for four years organist and choirmaster of St. John's Church, Buffalo, N.Y.

Mr. Elliott was born forty-six years ago and received his musical training on this continent and abroad. At the Royal School of Church Music in England he

was a pupil of Sir Sydney Nicholson. Besides his work as a church organist Mr. Elliott has taught in preparatory schools and junior colleges in the United States and Canada. He has specialized in boy choir work.

With the assistance of Ernest White Mr. Elliott redesigned the organ at Grace Church and it was rebuilt by the Keates Organ Company according to the interesting specifications outlined in the May, 1952, issue of THE DIAPASON.

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Programs of Organ Recitals of the Month

Bruce M. Williams, Baltimore, Md.—In a recital Dec. 28 which was broadcast over radio station WCFM from the First Congregational Church, Washington, D.C., Mr. Williams played the following numbers: Chorale Preludes on "In dulci Jubilo" and "Rejoice, Beloved Christians," Bach; Prelude on "Vom Himmel hoch," Pachelbel; Carol Prelude, "Greensleeves," Purvis; Minuet from Christmas Suite, Rowley; "La Nativité," Langlais; Finale on an old French Noel, Harry Banks.

Kenneth R. Osborne, Fayetteville, Ark.—Mr. Osborne will give faculty recitals at the University of Arkansas March 28 and 29. The first program will consist of the following Bach works: Prelude and Fugue in C minor; Pastorale; Trio-Sonata 3; Toccata and Fugue in D minor; Five Chorale Preludes from the "Orgelbüchlein." On March 29 Mr. Osborne will play Vienne's Second Symphony and the Messiah Suite for Ascension.

Robert A. Requa, Naugatuck, Conn.—Mr. Requa, minister of music at the Congregational Church in Naugatuck, played the second in a series of six recitals at Trinity Episcopal Church, Torrington, Conn., Jan. 25. His program included: "Praise to the Lord," Walther; "Now Pray We to the Holy Spirit," Buxtehude; Passacaglia and Fugue in C minor, Bach; Suite for Musical Clocks, Haydn; "Benedictus," Reger; Chorale in A minor, Franck; Pastorale on "Fair Lord Jesus," Edmundson; "Carillon," Sowerby; Prelude and Fugue in G minor, Dupré.

Harriette Slack Richardson, Springfield, Vt.—Mrs. Richardson gave the dedicatory recital Dec. 28 on an organ at the First Universalist Church of Barre, Vt. She played the following numbers: "We All Believe in One God," "A Saving Health to Us Is Brought," "Good Christian Men, Rejoice" and "From Heaven Above to Earth I Come," Bach; "Ave Maria," Schubert; Noel in G, d'Aquin; "Good Christian Men, Rejoice," Karg-Elert; Pastorale, Roger-Ducasse; "Greensleeves," Bingham; Military March and "Dance of the Sugar Plum Fairy," Tchaikowsky; "Gesu Bambino," Yon; "Carillon-Sortie," Mulet.

William Sprigg, Frederick, Md.—A recital was played by Mr. Sprigg Dec. 18 at Hood College, where he is organist and assistant professor of music. The program was as follows: Prelude and Fugue in A minor, Bach; "Vom Himmel hoch," Pachelbel; Flute Solo, Arne; "Basse et Dessus de Trompette," Clerambault; Variations on a Noel, d'Aquin; Three Movements from "La Nativité du Seigneur," Messiaen; "Suite Noel," Templeton; "Behold, a Rose Is Blooming," Brahms; "Greensleeves," Purvis; "Joyeux Noel," Van Hulse; Toccata, Mulet.

A recital of Christmas music was played by Mr. Sprigg Dec. 23 at the Evangelical Lutheran Church, where he is organist and choir director. He performed these numbers: Prelude and Fugue in A minor, Bach; "Vom Himmel hoch," Pachelbel; Flute Solo, Arne; "Basse et Dessus de Trompette," Clerambault; Variations on a Noel, d'Aquin; Three Movements from "La Nativité du Seigneur," Messiaen; "Suite Noel," Templeton; "Behold a Rose Is Blooming," Brahms; "Veni, Veni, Emmanuel," Edmundson; "The Nativity," Langlais; "Joyeux Noel," Van Hulse; Toccata, Mulet.

Herbert B. Nanney, Stanford University, Cal.—Mr. Nanney was heard at the Memorial Church Jan. 8 in the following numbers, all by Bach: Fantasia in G major; Chorale Preludes, "The Old Year Now Hath Passed Away," "In Thee Is Joy" and "Honor to God on High Alone"; Prelude and Fugue in B minor.

Nesta Williams, F.A.G.O., Columbia, Mo.—Miss Williams played a recital before the Christmas Eve communion service at Calvary Episcopal Church. She chose the following numbers: "Vom Himmel hoch," Pachelbel; "Coventry Carol," Milford; "God Rest Ye Merry, Gentlemen," Dow; "Noel," Milhaud; "Bohemian Carol," Poister; "What Child Is This?" Vaughan Williams; "For unto Us a Child Is Born" and "O Saviour Sweet, O Saviour Kind," Bach; "Gesu Bambino," Yon; "Song of Peace," Langlais.

Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.—Mr. Ragatz was heard Nov. 25 at Plymouth Congregational Church, Fort Wayne, Ind., where he played the following program: Trumpet Tune and Air, Purcell; "Capriccio Cucu," Kerll; "O Lord, We Poor Sinners," Zachau; Toccata and Fugue in F major, Buxtehude; "Come Now, Jesus, Down from Heaven," "The Old Year Now Hath Passed Away" and "In Thee Is Joy," Bach; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Air with Variations and Fantasy for Flute Stops, Sowerby; "Carillon," Roberts; "Carillon-Sortie," Mulet.

Joseph L. Sullivan, Grand Rapids, Mich.—Mr. Sullivan's organ music for the high mass on Sundays and holy days in the Grand Rapids Cathedral has included the following selections: "Elegy," Darke; "Hark, A Voice Saith All are Mortal," Bach; "Le Prie-Dieu," Oldroyd; Chorale Preludes, "Be Ye in Earnest, O Children of Men" and "How Brightly Shines the Morning Star," Karg-Elert; "O Sacrum Convivium," from "Messe Basse," Van Hulse; Chorale Preludes, "Adorn Thyself, Dear Soul" and

"Veni Emmanuel," J. Alfred Schehl; "Meditation and Prayer," Jongen; "Canzoncina a Maria Virgine," Bossi; Prelude on "Greensleeves," Purvis; Pastorale on "Forest Green," Purvis; Christmas Cradle Song, Hollins; "In dulci Jubilo," Dupré; "Grand Choeur in D," Lemmens; Postlude in F, Thiman; Finale on "Deo Gratias," Schehl; Prelude and Fugue on "Wittenberg," Fletcher; Carillon-Toccata on "Adeste Fideles," Rene Quignard; Grand Chorus on Credo III, Richard Keys Biggs; Toccata on "Oh for a Thousand Tongues," Thompson.

Gordon Farndell, M. Mus., A.A.G.O., A.R.C.O., Naperville Ill.—The school of music of North Central College presented Mr. Farndell, newly-appointed associate professor of organ and piano, in his first public recital Jan. 15. The following program was played on the four-manual Merner memorial organ in the Barbara Pfeiffer Auditorium: Canzona, Gabrieli; "Wenn wir in höchsten Nöthen sein," "Jesu, Joy of Man's Desiring" and "Präludium pro Organo Pleno" (Clavierübung, Part 3), Bach; Chorale in B minor, Franck; Carol Canons on "Good King Wenceslas," Bingham; Prelude on Welsh Hymn-tune "Aberystwyth," Maurice Whitney; "Skyland," Charles Vardell; "West Wind," Alec Rowley; Fugue (Sonata on the Ninety-fourth Psalm), Reubke.

Fred S. Thorpe, Portland, Maine.—Mr. Thorpe who is organist of the Cathedral Church of St. Luke, gave a recital Jan. 4 at St. Peter's Church in East Deering, Maine, playing these numbers: "Water Music" Suite, Handel; Musette, d'Andrieu; Variations on the "Song of the Cavalier," de Cabezón; "Sleepers, Wake" and "Fanfare Fugue," Bach; "Adoro Te Devote," Titcomb; Variations on a Hymn by Bourgeois, McKay; Two Liturgical Preludes, Oldroyd; "Tu Es Petra," Demessieux; Chorale on "Tallis' Canon," Purvis; "Suite Gothique," Boellmann.

Wallace Dunn, Wichita, Kan.—A faculty recital was played Jan. 6 by Mr. Dunn at the University of Wichita. The program: Second Concerto in B flat major, Handel; Pastorale, Zipoli; Passacaglia and Fugue in C minor, Bach; Allegro Maestoso from Symphony 3, Vienne; "Incantation pour un Jour Saint," Langlais; "Au Saint-Esprit," Falcinelli; Sonatina, Sowerby; "Deux Esquisses," Dupré.

Harold Heeremans, New York City.—On Dec. 14 Mr. Heeremans played the following at the First Unitarian Congregational Church of Brooklyn Heights: Fugue in E minor and Chorale Preludes, "A Babe Is Born in Bethlehem" and "From Heaven Above," Widor; Meditation from Symphony 1, Widor; "Three Miniatures," McKay; Sonata 7, in F minor, Rheinberger.

Caspar Koch, Pittsburgh.—For his recital Dec. 14 at the North Side Carnegie Hall Dr. Koch chose: Overture to the "Occasional Oratorio," Handel; Pastorale, Bach; "Bourree et Musette," Karg-Elert; "Christmas Evening," Mauro-Cottone; "Rhapsody on Old Carol Melodies," Lester.

Winifred A. Wagner, Schenectady, N. Y.—Miss Wagner gave a recital Jan. 11 at the First Methodist Church. She was assisted by Edward M. Currie, tenor. Miss Wagner's numbers were as follows: Prelude in G major, Adagio from Toccata, Adagio and Fugue in C major and Prelude and Fugue in D major, Bach; "Meditation-Elegie," Borowski; "Benedictus," Reger; "Benediction," Saint-Saens; Prelude on "Hanover" and Prelude on "Veni Sanctus Spiritus," Rowley; "Puer Natus Est," Titcomb; Chorale, Karg-Elert; "Dreams," McAmis; "Carillon de Westminster," Vienne.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft chose the following numbers for his recital at Trinity Cathedral Jan. 4: Variations on an Ancient Christmas Carol, Dethier; "The Night of the Star," Elmore; "Our Life, Our Sweetness and Our Hope," Campbell-Watson; "The First Noel," Balogh; Polish Lullaby, Traditional; Two Dances from "The Nutcracker Suite," Tchaikowsky; Toccata in G minor, Matthews; "Divinum Mysterium," "Greensleeves" and "Marche Grotesque," Purvis; "Gesu Bambino," Yon; "Romance," Rimsky-Korsakoff; "Marche Religieuse," Guilman.

Orrin Clayton Sutherland II, Lincoln University, Pa.—For his recital Nov. 23 at the Mary Dod Brown Memorial Chapel Mr. Sutherland chose: Festival Toccata, Fletcher; "When Thou Art Near," Bach; "The Fifers," d'Andrieu; Prelude on the Tune "Netherlands," Fisk; "Communion," Torres; Gothic Suite, Boellmann.

Mrs. J. E. Stinehart, Mason City, Iowa.—A recital was played by Mrs. Stinehart Jan. 4 at the First Congregational Church. Her program: Prelude in G major, Bach; Two movements from Sonata 4, Guilman; Minuet and "Ave Verum," Mozart; "Pictures from the Orient," Schumann; "Invocation," Mailly; Toccata in G, Dubois; "The Lost Chord," Sullivan.

Camil Van Hulse, Tucson, Ariz.—Music for the Advent season was featured Dec. 21 in a recital by Mr. Van Hulse at the Church of SS. Peter and Paul. The program: Sonata No. 2, Mendelssohn; "Rorate Coeli," Demessieux; "Evocation," Campbell-Watson; "Pre-

lude, Tone Picture and Divertimento," Van Hulse; "Lord Christ, God's Only Son," Bach; "From Depths of Woe," Peeters; "Prayer," Lemmens; "De Profundis Clamavi," Weitz; Cantabile, Franck; Chorale No. 3, Andriessen.

Edmund S. Ender, Baltimore, Md.—A New Year's Eve recital was played by Mr. Ender at St. David's Church. The program: Overture to the Christmas Cantata, Bach; "A Lovely Rose Is Blooming," Brahms; "Gesu Bambino," Yon; "Jesus, Joy of Man's Desiring," Bach; "Holy Night," Buck; Intermezzo, Rogers; Cantilena, Stebbins; "Marche Religieuse," Faulkes.

Roy W. Clare, Buffalo, N.Y.—Mr. Clare gave a recital Jan. 4 at Grace Episcopal Church in Lockport N.Y., assisted by the boy choir of that church. Mr. Clare's numbers were as follows: Prelude in G major, Zachau; "A Babe Is Born," Buxtehude; Trio-Sonata 2, Bach; Andante from "Grande Piece Symphonique," Franck; "The Celestial Banquet," Messiaen; "Litanies," Alain.

Lorene Shisler Banta, Andover, Mass.—Mrs. Banta played Dec. 14 at Phillips Academy, using the following program: Fantasia and Fugue in G minor, Bach; "La Nativité," Langlais; "Kyrie, Gott, Helliger Geist," Bach; "Dessiens Eternels" and "Jesus Accepte la Souffrance," Messiaen; "Vater unser im Himmelreich," Bach; "Notre Pere au Royaume des Cieux," Dupré; "Nun komm, der Heiden Heiland," Bach; Toccata, Farnam.

Louis H. Huybrechts, Buffalo, N.Y.—For a recital Dec. 21 at St. Louis Church Mr. Huybrechts chose: "Come, Saviour of the Gentiles" and "Sleepers, Wake," Bach; Noel, d'Aquin; Pastorale, Handel; "Ave Maria" and Pastorale from Symphony 2, Huybrechts; Variations on a Noel, Dupré. Mr. Huybrechts was assisted by the St. Louis choir and the children's choir.

Peter W. Snyder, St. Catharines, Ont.—Mr. Snyder played the first in a series of six monthly recitals Nov. 25 at St. John's Church, Thorold, Ont., where he is organist. He was assisted by Dawn Rogers, soprano. The program included: Toccata in E minor, Pachelbel; "From God I Ne'er Will Turn Me," Buxtehude; Prelude and Fugue in C major, Bach; "A Lovely Rose Is Blooming," Brahms; Prelude, Fugue and Variation, Franck; Christmas Suite, Rowley; Prelude in E minor, Gerald Bales; "Morning Hymn," Peeters; "O God, Thou Faithful God" and "Now Thank We All," Karg-Elert.

Allanson Y. Brown, F.R.C.O., Ottawa, Ont.—Mr. Brown chose the following for a recital Dec. 14 at St. Matthew's Church: Suite in F, Corelli; Pastoral Symphony and "He Shall Feed His Flock," Handel; "La Fleurie," Couperin; "Rondeau et Musette," d'Andrieu; Rigaudon, Lully; Siciliano, Scarlatti; "Evening Song," Bairstow; Prelude on "Lo, He Comes," Brown; Rhapsody in C major, Heathcote Statham.

John Winters, Gambier, Ohio.—A recital was played by Mr. Winters Jan. 4 at the Riverside Methodist Church in Toronto, Ohio. His program consisted of the following: Maestoso from First Suite, Borowski; "Vom Himmel hoch," Pachelbel; "Dialogue," Clerambault; Aria from Concerto 10, Handel; Two Chorale Preludes on "Come, Saviour of the Gentiles," Bach; Heroic Piece, Franck; Prelude on "The King of Love My Shepherd Is," Noble; "Prayer," Jongen; "Benediction," Rowley; "Cradle Song" and "Chime of Longport," Vienne.

Russell L. Hershberger, Pottsville, Pa.—A recital played by Mr. Hershberger Dec. 14 at the Second Presbyterian Church was repeated by request Jan. 25. He was assisted by Jeanette Starr, soprano, Mr. Hershberger's numbers were as follows: "Christmas," Dethier; "While Shepherds Watched," Mauro-Cottone; Preludes on "Now the Stars Are Shining" and "From Heaven on High," Edmundson; "A Christmas Cradle Song," Poister; "Dialogue on a Noel," Warner; "The Night of the Star," Elmore; Improvisation on "O Come, O Come, Emmanuel" and Toccata on "Christ, the Lord, to Us Is Born," Van Hulse; "Suite Noel," Templeton.

Sister Mary Dolorosa, C.S.C., Notre Dame, Ind.—A recital was played by Sister Mary Dolorosa Jan. 11 at St. Ita's Church, Chicago. Her program was as follows: Concerto in D minor, Handel; "Jesus, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; First Movement, Sonata 2, Hindemith; Concert Variations, Bonnet; "Chant de May," Jongen; "Twilight at Fiesole," Bingham; Toccata, Reger.

Walter W. Davis and Charles Wilhite, New York City.—Messrs. Davis and Wilhite gave a recital Nov. 24 in James Chapel, Union Theological Seminary. Mr. Davis played: Toccata, Muffat; "Elevazione," Zipoli; "Thee Will I Love" and "How Brightly Shines the Morning Star," Karg-Elert; Chorale in A minor, Franck. Mr. Wilhite's numbers were as follows: Cantabile, Franck; Prelude and Fugue in B flat major, Bach; Finale from Sonata, Reubke.

Mr. Davis was heard Nov. 30 at the Church of the Redeemer, Yonkers, N. Y., in the following program: "Vom Himmel hoch," Pachelbel; Noel, d'Aquin; Chorale Prelude,

"In dir ist Freude," Bach; Chorale Prelude, "Lo, How a Rose e'er Blooming," Brahms; "Moravian Morning Star" and "Christmas Dance of the Little Animals," Gaul; "Noel Provencal," Bedell; "Chartres," Purvis; Lullaby on "Luther's Cradle Hymn," Davis; "March of the Magi Kings," Dubois; "The Virgin's Slumber Song" and "Vom Himmel hoch," Edmundson.

Marjorie Stone Ingalls, Columbus, Ohio.—A graduate recital was played by Miss Ingalls Dec. 15 at the Tenth Avenue Baptist Church under the auspices of Ohio State University. She was assisted by James Hime, bass, who sang the Schütz solo cantata "Jubilato Deo," and by two oboists. Miss Ingalls' numbers were: Prelude and Fugue in D major, Bach; Fantasia in F minor, Mozart; Chorale in B minor, Franck; Allegro Vivace from Symphony 1, Vienne; Aria, Peeters; Pastorale, Milhaud; "Litanies," Alain.

Reginald W. Martin, A.A.G.O., Siloam Springs, Ark.—Mr. Martin appeared in a recital of his own compositions Dec. 7 at John Brown University. He was assisted by Mrs. Paul Whitmore, pianist, and two vocal soloists. The organ numbers were as follows: Passacaglia and Fugue in D minor; Fantasia in B minor; Heroic Piece; "Vesper Meditation"; "Finale Jubilante"; Andante Cantabile and "Fantasia Triomphale" for organ and piano.

Royal A. Brown, F.A.G.O., San Diego, Cal.—On a special New Year's Day program at the Spreckels Organ Pavilion Mr. Brown played the following: Processional March in A major, Stewart; "The Old Year Now Hath Passed Away" and "In Thee Is Gladness," Bach; "Pilgrims' Chorus," Wagner; "The Beautiful Blue Danube," Strauss; "Ave Maria," Schubert; Norwegian Dance, Grieg. Mr. Brown's program Jan. 31 included: "La Tendre Nanette," Couperin; "Le Coucou," d'Aquin; Trumpet Tune and Air, Purcell; Fugue in C minor, Bach; Andante and Finale from Sonata in G minor, Beethoven; Three Selections from "El Amor Brujo," de Falla; Themes from "Espana," Waldeufel; "Smoky Mokes," Holtzmann; "Sleigh Ride," Anderson; Finale in D major, Lemmens.

R. Kenneth Holt, San Francisco, Cal.—A series of six noonday recitals was played by Mr. Holt at the First Congregational Church in December. His program Dec. 23 was as follows: Prelude, Fugue and Chaconne, Buxtehude; Largo-Espressivo, Pugnani-Holt; Pastorale, Clokey; "Distant Chimes," Snow; Capriccio from Sonata 18, Rheinberger; Air, Lully; "Tidings of Joy," Bach. On Dec. 19 Mr. Holt played: Allegro con Fuoco, from Sonata 3, Guilman; "Impression" No. 3, Karg-Elert; "Shepherds' March," Yon; Largohetto from Sonata 4 for violin and clavier, Handel-Holt; Noel in A minor, d'Aquin; Adagio and Gavotte from Concerto in G minor, Camidge.

Charles van Bronkhorst, Chico, Cal.—This group of organ solos was played by Mr. van Bronkhorst Dec. 16 at the second annual Christmas program of the Chico city schools in the Chico State College auditorium: "A Lovely Rose Is Blooming," Brahms; A Christmas Lullaby, Voris; "March of the Magi Kings," Dubois; "An Old Christmas Carol," Liszt-Biggs. Mr. van Bronkhorst was joined by two trumpet players in Bach's "My Spirit Is Joyful."

Kenneth F. Simmons, M.S.M., Worcester, Mass.—Mr. Simmons was sponsored by the First Church, Old South, in a recital Dec. 14. He was assisted by Russell Fuller, tenor. Mr. Simmons' numbers were: "Tidings of Joy" and "Sleepers, Wake," Bach; "A Lovely Rose Is Blooming," Brahms; Noel, Mulet; "Gesu Bambino," Yon; Fantasia on "God Rest You Merry, Gentlemen," Margaret Whitney Dow; Canon on "The First Noel," Bingham; "Adeste Fideles" and "In dulci Jubilo," Karg-Elert.

Lamar King, Memphis, Tenn.—For a recital Dec. 28 at the First Baptist Church Mr. King chose the following: Fugue in C major, "Der Tag, der ist so freudenreich" and Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Handel; Chorale in A minor, Franck; "Les Petites Cloches" and "Marche Grotesque," Purvis; Fantasy on "St. Clement," McKinley; Toccata on "Vom Himmel hoch," Edmundson.

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Kathryn Loew, Lake Forest, Ill.—The Lake Forest Music Club sponsored Mrs. Loew in a recital Jan. 11 at the Church of the Holy Spirit. She was assisted by the church choir. Her numbers were as follows: Two Versicles on the Second Tone, Moreno; Variations on a Folksong, de Cabezon; Prelude and Fugue in G major, Bach; Fugue, Honegger; Variations on "Abide with Us, Lord Jesus Christ," Karg-Elert.

Klaus Speer, Harrogate, Tenn.—At the annual Christmas service at Lincoln Memorial University Dec. 15 Mr. Speer played the following: "Praise to the Almighty God" and "From Heaven Above to Earth I Come," Bach; Noel No. 5, d'Aquin; Two Preludes on "God Rest You Merry, Gentlemen," Bingham; Three Preludes on "Je Sais, Vierge Marie," Bingham; Fantasia on "Praised Be Thou, Jesus Christ," Buxtehude; Prelude and Fugue in A major, Bach.

James Kohfeld, Valley Stream, N. Y.—At a Christmas Eve recital in Holy Trinity Church Mr. Kohfeld played the following: Noel in G, d'Aquin; Five Chorale Preludes, Bach; "Deck the Halls," Pasquet; "Vom Himmel hoch," Karg-Elert; Offertory on Two Christmas Hymns, Guilman; "Lo, How a Rose E'er Blooming," Brahms; "Gesù Bambino," Yon; "The First Noel," Balogh; Prelude on "Divinum Mysterium," Candlyn; "Greensleeves," Purvis; Fantasia on Four Christmas Carols, Walton; "Vom Himmel hoch," Edmundson.

John E. Fay, Portland, Maine—For his recital Dec. 2 at the City Hall Auditorium Mr. Fay chose the following: Trumpet Voluntary, Purcell; Arioso, Bach; "Finlandia," Sibelius; "A Rose Breaks into Bloom," Brahms; "The Holy Night," Buck; Noel, d'Aquin; "Now Is Born the Divine Christ-child," Bedell; "The Nativity," Langlais; "Dance of the Candy Fairy," Tchaikovsky; "Caprice Viennois," Kreisler; Rhapsody on Christmas Themes, Gigout.

C. Gordon Wedertz, Chicago—Numbers played by Mr. Wedertz Jan. 18 for the

La Grange Sunday Evening Club were as follows: "Priere," Lemaigre; "Kamennoi Ostrov," Rubinstein; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Grand Choeur in D," Deshayes.

Carl S. Fudge, Cincinnati, Ohio—On Nov. 3 at the First Unitarian Congregational Church Mr. Fudge, organist and director of music, presented the following program: Four Mozart Sonatas for strings and organ; "The Tumult in the Praetorium," de Maleingreau; Requiem, Faure (assisted by violin and piano).

James B. McGregor, Caldwell, Ohio—At his senior recital at Capital University, Columbus, Ohio, Jan. 11, Mr. McGregor played the following numbers: Suite for Grand Organ, Borowski; Prelude in G major, Bach; Fugue in G major, Bach; "Vom Himmel hoch," Pachelbel; "Herzliebster Jesu," Brahms; "Romance" (Symphony 4), Vienne; "Pazienza," Whitlock; Sonata 7, Rheinberger.

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*Christ hath a garden	Willan	.15
Christ is risen from the dead	Roberts	.15
Christ our Passover	Hall	.15
Christ the Lord hath risen	Lang	.15
Christ the Lord is risen to-day	Hall	.15
Day draws on with golden light	Shaw G.	.15
God hath appointed a day	Tours	.15
God so loved the world	Stainer	.12
Good Christian men rejoice and sing	Thiman	.15
Good Christians now let all rejoice	Bancroft	.12
Jesus Christ is risen to-day	Stanford	.15
Lift up your heads, ye gates	Adams	.20
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Lord is my strength, The	Smart	.15
Lord Omnipotent reigneth, The	Adams	.15
Now late on the Sabbath day	Coleridge-Taylor	.15
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Praise to Thee, Lord Jesus	Schütz	.12
*Sing alleluia forth in duteous praise	Willan	.20
Sing ye to the Lord	Lloyd	.15
Spring bursts to-day	Shaw, G.	.12
Story of the Cross, The	Stainer	.15
Strife is o'er, The	Stearns	.15
There is a green hill far away	Gounod	.15
They have taken away my Lord	Stainer	.15
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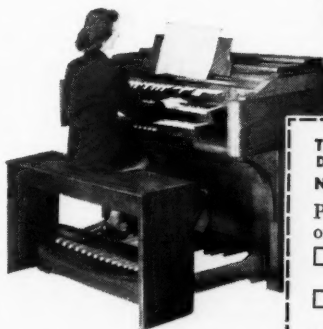
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Luther Noss, professor of music and organist of Yale University, has been appointed master of Silliman College, one of ten residential colleges for sophomores, juniors and seniors. Each college has a master named from the university faculty who lives in the college with his family. Mr. Noss succeeds Theodore M. Greene, professor of philosophy and well-known author and lecturer in the field of aesthetics. Silliman College is known in the university for its interest in the arts.

Mr. Noss has been on the Yale faculty since 1939, when he was appointed university organist and assistant professor of music. He was promoted to associate professor in 1942 and to full professor in 1949. Mr. Noss was born in Leland, Ill., and lived for many years in Austin, Minn., where his father was a minister. He attended St. Olaf College and received his bachelor of music degree in 1930 from Northwestern University. The next year he received the same degree from Yale and in 1932 he was awarded the master of music degree there.

From 1932 to 1934 Mr. Noss studied abroad as Charles H. Ditson fellow of Yale, returning in 1934 to serve for a year as assistant to the director of music at Phillips Academy, Andover, Mass. From 1935 to 1939 he was assistant professor of music and university organist at Cornell University. During world war 2 Mr. Noss was on leave to serve with the army air force and was a combat intelligence specialist with a B-29 wing on Saipan in the Pacific. Mr. Noss is married to the former Osea Calciolari.

BENJAMIN HADLEY TO PLAY
FEB. 8 AT ST. ITA'S, CHICAGO

An organ recital by Benjamin Hadley Sunday, Feb. 8, at 3:30 p.m. in St. Ita's Catholic Church, Chicago, will be the fourth event in a series in progress there. Mr. Hadley, a former pupil of Ernest White, is organist and choirmaster of St. Clement's Church, Chicago, and is a member of the summer faculty of the London School of Church Music in London, Ont.

Mr. Hadley's program will be as follows: Fantasia and Fugue in G minor, Bach; "The Fifers," d'Andrieu; "Basse et Dessus de Trompette," Clerambault; Sarabande, Baustetter; Flute Solo, Arne; Pastorale, Clokey; "Cortege et Litanie," Dupré; "Clair de Lune" and Intermezzo, Vienne; "La Nativite du Seigneur," Messiaen.

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The Nashville, Tenn., Organ Club is one of the youngest and most active organizations of its kind in the United States. This unusual organization was founded five years ago under the guidance of Arthur R. Croley for the Negro organists of that city. Professor Croley is head of the organ department at Fisk University, the well-known Negro school.

The Nashville Organ Club holds monthly meetings and sponsors recitals by its members in churches for the promotion of particular causes, sometimes to raise money for the purchase or repair of instruments. The group also sponsors guest recitalists and uses the proceeds to give scholarship help to young organ students. Under the auspices of this club recitals have been played in Nashville by Orrin Southern, Jr., Theodore C. Mayo, Andre Marchal, Catharine Crozier and Virgil Fox. Most of these programs have been played on the three-manual Möller organ in the Fisk University Memorial Chapel. Three members of the club have purchased Hammond electronic organs for their homes. Each December Professor Croley's students at the university give a recital of Christmas music before the club.

E. POWER BIGGS WILL PLAY IN ST. LOUIS CHURCH FEB. 3

The Second Baptist Church of St. Louis, Mo., where Howard Kelsey is minister of music, will sponsor E. Power Biggs in a recital Tuesday, Feb. 3, at 8:30 p.m. Mr. Biggs' program will be as follows: Concerto in A minor, Vivaldi; "A Lesson," Selby; Adagio and Rondo for a Glass Harmonica, Mozart; Three Noels with Variations, d'Aquin; Toccata and Fugue in D minor, Bach; Sonata 2, Hindemith; "Behold, a Rose Breaks into Bloom," Brahms; Variations on a Noel, Dupré.

SPECIAL MUSICAL EVENTS at the Church of the Holy Trinity, Philadelphia, in January included performances of Bach's "The Sages of Sheba," James' "Stabat Mater Speciosa" and Berlioz's "The Flight into Egypt." These presentations were under the direction of Robert Elmore, A.R.C.O., organist and choirmaster.

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February 9-10 • Lutkin Hall

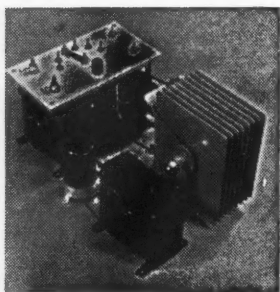
University Place at Orrington Avenue, Evanston, Illinois

February 9, 1:00 p.m.—Registration
 3:00 p.m.—Lecture
 4:00 p.m.—Discussion
 period
 8:15 p.m.—Organ recital

February 10, 10:30 a.m.—Lecture
 2:00 p.m.—Lecture
 4:00 p.m.—Lecture-
 demonstration

Guest LecturersLuther Noss, University Organist
Yale UniversityDonald Ketting, Organist and Choirmaster
East Liberty Presbyterian Church
Pittsburgh, PennsylvaniaRichard Schoenbohm, Professor of Voice
Valparaiso UniversityFor information, address: Department of Church Music, Northwestern University,
Evanston, Illinois.

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J. ALFRED SCHEHL'S CHOIR**SINGS AT CINCINNATI RITE**

The St. Lawrence choir of men and boys, assisted by the Schola Cantorum, J. Alfred Schehl, A.A.G.O., choirmaster and organist, sang the music at the solemn investiture as a prothonotary apostolic of the Rt. Rev. Msgr. R. Marcellus Wagner, V. G., pastor of St. Lawrence Church, Cincinnati, Ohio, Dec. 14 at a solemn high mass. The Most Rev. Karl J. Alter, Archbishop of Cincinnati, conferred the honor. The music included the Mass in Honor of St. Lawrence by Schehl; "Jubilate Deo", Schehl; Laudate Dominum", Edgar Tinel. The last-named number was composed for the induction of Cardinal Mercier as Archbishop of Malines in 1907. Originally for men's voices, Mr. Schehl added soprano and alto parts. Propers of the mass were Gregorian chant and as a postlude Mr. Schehl played his own Pontifical March for organ.

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Organists—Recitalists**WALLACE M. DUNN**

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Faculty, University of Wichita

Organist-Choirmaster

St. John's Episcopal Church
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